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# The MODERN LANGUAGE FORUM

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## CONTENTS

<i>La Huella. Poesía Inédita</i> .....	Gabriela Mistral	49
German Literature of the XIX Century 1830-1880 a current Bibliography.....		59
The Emphasis is on Conversation.....	Clifford W. Vredenburg	76
The Fugger Financial Vocabulary and the Dictionaries of Schirmer and Kluge.....	Ralph A. Brenninger	78
An Intensive Language Experiment....	Victor A. Oswald, Jr.	84
News and Notes of Interest to Language Teachers.....		90
REVIEWS		
<i>Balzac as he should be read</i> by William Hobart Royce (Marie Devening Molles).....		97
Molière, <i>L'Avare</i> . Edited by Ronald A. Wilson, (Percival B. Fay).....		97
<i>Letters and Poems by Mary Stuart, Queen of Scots</i> , (James E. Phillips).....		100
<i>L'Homme qui dormit cent ans</i> , par Henri Bernay, Abridged and Edited by Otto F. Bond (Austin E. Fife).....		102
<i>Entendu en France</i> , par B. et R. Talamon, (Austin E. Fife).....		103
Meinecke, Friedrich. <i>Die deutsche Katastrophe</i> (Wolfgang Michael).....		103
<i>Physik</i> , edited by Siegfried H. Muller (Eli Sobel).....		105
<i>Spoken German for Students and Travelers</i> , by Charles E. Kany and Christian F. Melz (Franz René Sommerfeld).....		105
Browns, Carr and Shane. <i>A Graded Work Book of Brazilian Portuguese</i> (Helene Schimansky).....		106
Klimenko, Iwan. <i>Das russische Sprichwort</i> (Archer Taylor).....		109

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# MODERN LANGUAGE FORUM

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## LA HUELLA POESIA INEDITA POR GABRIELA MISTRAL

### Presentación de Gabriela Mistral\*

Rara vez los que nos dedicamos al humilde menester de interpretar libros y autores y a revelar su mensaje a las mentes juveniles, tenemos el privilegio y la ardua responsabilidad de hacerlo frente al artista mismo. Tal es mi difícil cometido en esta ocasión.

Aunque Gabriela Mistral no necesita de presentación ante ningún grupo que por la cultura hispánica se preocupe, y mucho menos ante este conjunto de profesionales que a la divulgación de nuestra lengua y nuestra literatura se consagra, he debido acatar el deseo de vuestro presidente que con tanta generosidad me ha pedido que diga unas palabras en este acto sobre la alta significación de Gabriela Mistral en la órbita de la cultura hispánica. Y esta conjunción de presencias—la del artista mismo y la del cultivado auditorio que me escucha—acrecienta doblemente de responsabilidad de mi tarea.

¿Qué podré yo decirlos sobre esta gran mujer que no haya sido ya dicho de más elegante manera por muchas de las más nobles mentalidades de América y España? Tentado estuve de echar mano de cualquiera de los infinitos y excelentes estudios que sobre ella existen y leerlo aquí por vía de presentación, con lo cual tanto ella como vosotros habríais salido gananciosos. Parodiando el clásico romance del Marqués de Mantua, bien podría yo decirle a Gabriela en este trance: Nunca fuera gran señora de caballero peor servida . . .

Llegó Gabriela Mistral a la palestra de nuestra poesía en el instante mismo en que se agotaba el más fecundo y refinado

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\*Palabras leídas por Manuel Pedro González, profesor de literatura hispano-americana en la University of California at Los Angeles, en el congreso de la Modern Language Association of Southern California, celebrado el 26 de Abril 1947 en el que la poetisa leyó las bellas páginas y el poema inédito que a continuación se reproducen.

movimiento literario que en nuestra América se había producido. Precediéndola en muy pocos años habían aparecido dos poetisas de rara intensidad y vigor, una de las cuales marcó nuevos rumbos a la poesía femenina en América: María Eugenia Vaz Ferreira y Delmira Agustini, la libertadora. Con esta última se manumitió ya para siempre la poesía femenina en lengua española de la servidumbre de convencionalismos y ñoña gazmoñería que hasta entonces le había limitado el horizonte y la mantenía esclava de una hipócrata beatería sacristanesca. A partir de la Agustini ya nuestras poetisas prescindieron de la tradicional hoja de parra, que dijera el grande Unamuno.

Más o menos coetáneamente con Gabriela surgieron en pos de los dos luminares precitados, Alfonsina Storni y Juana de Ibarbourou, y a la zaga de las tres una verdadera legión de poetisas, de muy alto valer muchas de ellas, que constituyen uno de los aspectos más interesantes y significativos de la poesía hispanoamericana actual. A Gabriela, pues, hay que ubicarla en el instante de transición entre el modernismo que fenecía y la nueva promoción que ya alboreaba ganosa de conquistar una modalidad inédita y de revelar su propio mensaje.

Ni Gabriela ni ninguna de las otras excepcionales mujeres aludidas pertenece propiamente al modernismo, pero todas se beneficiaron de él y aprovecharon la noble lección de exquisitez artística, de originalidad y de angustia metafísica que aquel movimiento liberador comportó. Todas ellas supieron captar lo que en los más auténticos representantes del mal llamado modernismo había de ansia superadora, de hondura emotiva y pensante, de fuerte valor estético y humano. Mas ninguna acató servilmente la dictadura poética de Darío ni de ningún otro, como hicieron tantos rimadores chirles en la alborada del siglo. Ni siquiera en los casos de evidente afinidad temperamental como ocurre con Gabriela y Amado Nervo, por ejemplo, rinden ellas pleitesía a nadie. Entre otras virtudes que del modernismo heredaron y asimilaron hay que señalar este empeño tenaz por ser ellas mismas, por expresar su mensaje en formas personales y llevar su musa por senderos no transitados antes. Al contrario de los rubenianos precitados ellas hicieron suya la sabia advertencia de Darío y se negaron a vestir librea.

De las cinco, las que más amplia resonancia han tenido en América son Gabriela Mistral y Juana de Ibarbourou, por ser las más logradas, las de más rico temperamento poético y de mayor



originalidad expresiva. A Juana le ha nacido una prole más numerosa por la índole casi monocorde de su lira, por su sentido báquico y bellamente sensual de la vida, por su desbordante y contagioso paganismo. Su plectro no da más que una nota, pero ésta vibra con intensidad tal y con tal aliento de sinceridad y de vida gozosa y sana, que bajo su hechizo han caído un gran número de mujeres en América en las tres últimas décadas.

A Gabriela, en cambio, no es tan hacedero imitarla. Su registro es más variado y profundo, y más peculiar o personal su modalidad estilística, tanto en verso como en prosa. Su diapason poético alcanza tonalidades tan intensas y originales y tan enraizadas en su temperamento y aun en el ambiente en que transcurrió su infancia y adolescencia que imitarla es poco menos que imposible.

El amor parece ser tema predilecto de la poesía femenina y el que más ardorosamente conmueve la imaginación de la mujer, quizás porque temperamentalmente es más emocional y sensible que el hombre. Mas sea cual fuere la causa recóndita del fenómeno, lo cierto es que el genio femenino, desde Safo hasta nuestros días, ha alcanzado siempre su máxima floración en la proyección de este sentimiento, ya sea en forma subjetiva y personal—lírica—ya imaginado y narrativo, como en la novela. Aun cuando la mujer canta el éxtasis religioso o místico, éste se envuelve en cendales de amor y es amor lo que canta. Así en Santa Teresa y en Gabriela Mistral.

Nuestra Gabriela no podía ser excepción a ésta que parece ser ley universal de la poesía de su sexo. Sólo que en ella el amor alcanza una trinidad de formas o manifestaciones que en escasas mujeres se ha dado en tan alto grado. Hay en su poesía tres motivos esenciales que polarizan su emoción y han sido musa inspiradora de sus mejores cantos. Mas como en el misterio teológico, esta trinidad de temas no es otra cosa que tres expresiones diversas de una sola realidad emotiva: el ansia perenne de amar, de consolar, de verter la mirra de su ternura que se le desborda incontenible del alma maternal y conmisericordiosa.

El amor humano, el amor de mujer, intenso y apasionado; el amor divino, desnudo de ritos y fórmulas, antes bien sentido y manifestado como anhelo de infinito, como expresión de un alma profundamente religiosa que no se resigna con la transitoriedad y las limitaciones de esta pobre vida material; y el otro amor que

emerge de la entraña dolorida y trágica de madre frustrada que en cada niño descubre y canta al hijo que el destino le negó, y que en su poesía alcanza una intensidad de ternura nunca superada por ninguna otra mujer en nuestra lengua, no son más que tres variaciones de un mismo motivo o sentimiento.

Hace ya muchos años señalaba Nicolás Heredia la escasa importancia que la madre tiene en la literatura española, y particularmente en la poesía. Yo quisiera destacar aquí el hecho más significativo aún de que entre tantísimas mujeres poetas como se han producido en América y España, sea Gabriela Mistral la primera entre las notables en elevar al rango de tema central de inspiración la ternura maternal. Después han venido otras, como Claudia Lars, por ejemplo; mas corresponde a Gabriela el galardón de ser la primera gran poetisa de nuestra lengua que cantó en formas elevadas y nobles este sentimiento. Las que la habían precedido se detuvieron en sus aledaños y apenas lo habían desflorado en pedestres estrofas. (No menciono a la estupenda Rosalía de Castro porque los mismos españoles la han desterrado o poco menos de las letras castellanas confinándola a la lengua y a la literatura gallegas). Nuestras poetisas cultivan de preferencia dos temas: el amor divino y el humano ó erótico, más o menos disfrazado hasta la aparición de Delmira Agustini. Es Gabriela, pues, la que añade esta nota de profunda resonancia emotiva a la lírica femenina en nuestra lengua.

He notado que con frecuencia los críticos de Gabriela la llaman mística. Es el mismo error en que han caído los exégetas de Amado Nervo al clasificarlo también como tal. A menos que al término "místico" se le amplíe el significado hasta identificarlo con el vocablo "religioso", no podemos aplicárselo a estos dos poetas tan afines.

Religiosos sí lo son ambos en grado sumo, y de pura cepa religiosa es también su respectiva filosofía de la vida y de la muerte, pero no místicos. La religiosidad no implica el éxtasis, el estado de gracia, la total identificación o inefable acoplamiento del alma con Dios hasta fundirse y perderse en El, que definen el verdadero estado místico. El alma religiosa, en cambio, puede existir—y a veces existe—hasta sin fe ciega y, con frecuencia, admite la duda. Me refiero a la religiosidad congénita, a la que se gesta en el alma y es parte de ella y de ella brota como sed de infinito, como angustia metafísica, como ansia de superación y perfección espiritual, que es la religiosidad auténtica, no la otra,

la que nos llega impuesta desde afuera por la presión del ambiente, de la tradición y la docencia. Esta más que religiosidad es atavismo, convencionalismo, costumbre, y hasta moda. Esta es la religión ritualista, exterior, vacua, de que tanto se alardea en los países hispanoparlantes y la cual degenera con tanta facilidad y frecuencia en fanatismo y superstición, o en ateísmo. Las almas religiosas en el sentido en que lo son Nervo y Gabriela, que es el mismo a que acabo de aludir hace un instante, son relativamente escasas. Yo confieso que he encontrado muy pocas en mi ya largo peregrinaje por el mundo.

Varias veces he mencionado el nombre de Nervo en relación con Gabriela por ser almas gemelas. Habría que añadir el nombre nimbado de genio, de heroísmo y de amor, de José Martí, por ser la otra grande alma americana con la cual guarda la de Gabriela tan sorprendentes afinidades en varios aspectos. Pero aquél en que yo descubro una tangencia más sostenida entre ambos es la ternura. La ternura en Gabriela es hontanar incontenible, frente a los niños principalmente, y a los desvalidos. Como Martí, podría ella repetir: "Con los pobres de la tierra quiero yo mi suerte echar . . ." La miel de la ternura es sentimiento mucho menos común en las mujeres de lo que generalmente se cree, y más raro aún en el hombre. En Martí, en cambio, se dió en grado máximo y la derrochaba pródigo, haciendo beneficiarios de ella a cuantos se le aproximaban.

No quisiera yo concluir esta alusión rapidísima a la obra de Gabriela Mistral sin decir unas palabras sobre su estilo. Este aspecto de su obra ha sido extensamente comentado por muchos de sus críticos. Yo creo que el libro que más indeleble huella dejó en Gabriela Mistral es la Biblia. Nuestra poetisa debió leerla amorosa y detenidamente en sus mocedades. Acusa también su prosa familiaridad con los clásicos de nuestra lengua sin ser tributaria de ninguno en particular. Entre los modernos estimo que es José Martí el único que a veces se transparenta en su prosa, como le ocurrió a Rubén Darío que no pudo eludir su influjo nunca. Es materialmente imposible leer a Martí con la devoción prolongada con que Gabriela lo ha hecho sin que nos contagiemos con su prosa de maravilla. Careciendo de tiempo para ampliar esta referencia, permítaseme resumirla diciendo que el estilo de Gabriela— lo mismo en prosa que en verso—es uno de los más plásticos, vigorosos y personales que hoy podrían encontrarse en lengua castellana.

Por lo demás, el genio de esta excelsa mujer y su origi-

nalísima modalidad expresiva entroncan directamente con la tradición más noble y peculiar del alma y del intelecto hispanos. En ella como en todos los grandes valores de nuestra raza, lo ideal y lo real, el espíritu y la materia, lo infinito del ensueño y la finitud de los sentidos, se mezclan y confunden como ocurre en nuestro máximo libro. Desde el *Poema de Mío Cid*, el *Libro del buen amor* y *La Celestina* hasta nuestros días, las obras de mayor aliento en nuestra literatura reflejan esa argamasa de fantasía y materialismo, de ensoñación y de apetitos, de aspiración ideal y de impurezas y debilidades que somos nosotros los hispanos. Y el arte de Gabriela es una fiel prolongación de esta tradición definidora y expresión legítima de nuestra idiosincrasia. El ideal es en ella alto y noble siempre y las formas con que lo viste de un realismo descarnado que añaden plasticidad y vigor a su estilo. De la naturaleza y del mundo físico toma esta insigne escritora ese cúmulo de imágenes y metáforas, de símiles y giros que enriquecen su dicción y prestan a su estilo esa pátina de tan añeja y noble alcurnia hispana que lo caracteriza.

A Eduardo Mallea

## LA HUELLA

Del hombre fugitivo  
sólo tengo la huella,  
el peso de su cuerpo  
y el viento que lo lleva.  
Ni señales ni nombre,  
ni el país ni la aldea,  
solamente la concha  
húmeda de su huella,  
solamente esta sílaba  
que recogió la arena  
¡ y la Tierra-Verónica  
que me lo balbucea !

---

Solamente la angustia  
que apura su carrera ;  
los pulsos que lo rompen,  
el soplo que jadea,  
el sudor que lo luce,  
la encía con dentera,  
¡ y el viento seco y duro  
que el lomo le golpea !

---

Y el espinal que salta,  
la marisma que vuela,  
la mata que lo esconde  
y el sol que lo confiesa,  
la duna que lo ayuda,  
la otra que lo entrega,  
y el pino que lo tumba,  
¡ y Dios que lo endereza !

---

Y su hija, la sangre,  
que tras él lo vocea :

la huella, Dios mío,  
la pintada huella :  
el grito sin boca,  
¡ la cebrada huella !

---

Su señal la coman  
las santas arenas.  
Su huella tápenla  
los perros de niebla.  
Le tome de un salto  
la noche que llega  
su marca de hombre,  
dulce y tremenda.

---

Yo veo, yo cuento  
las dos mil huellas.  
Voy corriendo, corriendo  
la vieja Tierra,  
rompiendo con la mía  
su pobre huella.  
O me paro y la borran  
mis locas trenzas ;  
o de bruces, mi boca  
lame la huella !

---

Pero la tierra blanca  
se vuelve eterna ;  
se alarga inacabable  
igual que la cadena ;  
se estira en una cobra  
que el Dios Santo no quiebra  
¡ y sigue hasta el término  
del mundo, la huella !

Gabriela Mistral.

## LA TIERRA NO ERA CAMINABLE . . .

(Comento)

El año 1938, yo estaba en Europa y vi un éxodo mayor que el otro contado por la Biblia. Vieja profesora, yo no me conocía este hecho vivo, sino en los libros congelados de Historia. Vi las fronteras vueltas un tajamar de muchedumbres, es decir, unas coladeras de carne humana que atajaban la avalancha de los huidos. Entonces me acordé de cuando, niña, yo "realicé" la redondez de la Tierra. Los maestros casi nos decían, para grabarnos el hecho que esta redondez sirve a los fines de que andando y navegando siempre en la misma dirección, se vuelva al punto de partida. Me acuerdo de que la referencia pintoresca me sugería a mí otras, la de un planeta benévolo, fácil y dulce de ser recorrido. Y así yo veía a un hombre dando vueltas a la Tierra grandes zancadas, come quien juega. La imagen era risueña de puro ser deportista.

Ahora que ha venido para muchos hombres el trance de caminar la Tierra sin respiro, buscando refugio, a veces sin sentencia, otras con ella; a veces culpables, las más inocentes, la vieja imagen geográfica que estaba sumergida se me pone a flote.

Aquella estampa infantil no era verdad: la Tierra era el año 1938 todo lo contrario de una esfera lampiña por donde los hombre puedan resbalar como el esquiador sobre la pista de hielo; el mundo se había vuelto la concha claveteada y urticante de un gran erizo. Los fugitivos tenían a las espaldas el fuego de las gendarmerías lanzadas por la locura eliminatoria del Loco Suelto, de Hitler, y tenían delante las Aduanas diz que libertarias, exentas de alambrados electrizados, pero crispadas de prohibiciones; una era la muralla de fuego y la otra la del hielo. Esas masas emigratorias jamás vistas en la historia europea, no estaban compuestas sólo de hombres más o menos rebeldes al amo del Continente; no, ellas comprendían a mujeres sin acciones procesables, a viejos inútiles para cargar toda arma y a un sartal de hijos y allegados. El espectáculo hacía pensar en los grandes desplazamientos de hielos polares; aquello era más faraónico que el suceso mosaico; se trataba de tercios de ciudades y de aldeas enteras puestas en fuga hacia las fronteras extrañas. Los guardias limítrofes de los países llamados liberales habían cobrado autoridad y aires de Júpiteres tonantes; y las gentes de esos pueblos ponían la peor cara a la "invasión"; las esencias cristianas y las éticas loicas se habían



fundido como azúcares fraudulentos; se temía, por el stock de alimentos; se temblaba de dar albergue ofendiendo así al Caporal pagano; el miedo, emoción más vil de lo que creemos, sacudía a casi todos los espíritus libres como el ciclón remece a los árboles flacos. Porque flaco y flaquísimo resultaban los famosos pueblos soberanos y cristianos y cada pecho viril o femenino, sintiéndose una fortaleza amagada, alzaba los puentes levadizos, es decir, encogía su conciencia y atrincheraba su temblor detrás de palabras mañosas de neutralidad, prudencia, autodefensa.

Nunca yo he visto tan al desnudo la dolencia de los cristianismos europeos ni he visto al ser humano tan próximo al terror zoológico, o sea al pavor de las alimañas en sus cuevas. El hombre de casa indemne y abastecida parecía un castor que no asomaba hacia afuera el belfillo.

Los poetas menores-y yo soy eso-no podemos hasta hoy contar lo que hemos visto de una manera digna del hecho enorme. Yo no sé pintar la marcha fantástica de los fugitivos, parecida a las grandes aguas soltadas de la presa. Eso espera todavía a un gran pintor de frescos, o al poeta de una épica inédita, la épica de las retaguardias hostigadas por jaurías rabiosas y atascadas en las fronteras por muros de bayonetas . . . o de papel sellado.

Felices vosotros americanos, que recibisteis a los huidos en grandes porciones y bienhadados también los pueblos americanos del Sur que tuvieron el coraje de ir recogiendo de la intemperie a aquellas hebras incontables de viejos y niños. Mi país pequeño—, aceptó a lo menos 10,000. Todos merecían la vida y también el hospedaje que el último pechero medieval daba al caminante a la hora de la tormenta, sin volver su puerta una palizada, sino una bocanada de calor vital.

Yo no he contado, pues, la tragedia de esas marejadas de carne sufridora, porque no soy capaz de ello, pero sí la huida del hombre solo. Es un fugitivo; la palabra por esos años cobró un sabor fatídico: como un camaleón, el vocablo tenía visos verdes, amarrotados y negros. "Escapado" quería decir, en una escala de sentidos, *delincuente, espía*.

Este hombre que parece un mero pretexto lírico o el Judío Errante de Sué, o un loco de Poe, es meramente aquella odisea sin Homero rebajada a su porción mínima, a una estampa, y casi a una espalda huyente, seguida por el ojo de una mujer que no la pierde pájaro del mar que la siguiese sin descanso.



Queridos amigos míos, profesores de California: la Tierra es redonda y Dios la hizo caminable para nosotros como hizo al fruto deslizable para el insecto.

Pero este planeta de nuestros globos terráqueos escolares, se trueca de golpe y se vuelve una bola asaeteada de púas,—una lejíja que quema los pies, y hasta un laberinto con una trampa a cada cien pasos, industria mecánica que funciona casi sola y coge el pié del corredor, que se ha evadido de su perdición y va pidiendo con su sola talla de hombre la ayuda y la salvación.

Este cuerpo que adoptó Cristo, este molde, esta factura, deben valer en ciertos trances del mundo como único pasaporte y santo y seña, y alegato suficientes.

En la guerra pasada Europa olvidó este ABC de la moral; ella desconoció los derechos primeros que derivan sencillamente del adamita, del hombre, a secas, de aquel a quien llaman el primogénito de la creación. No es cuestión de acusarla a estas horas cuando ella es desgraciada pero es cosa de defender ciertas memorias o zonas de ella que son el núcleo de la *consciencia*. Además, el simple recordar significa a veces una purga penitencial.

Gabriela Mistral.

Monrovia, California.

## GERMAN LITERATURE OF THE XIX CENTURY

1830-1880

## A CURRENT BIBLIOGRAPHY

This is the FIRST annual survey of books, articles, addresses, reviews dealing with German Literature of the XIX century which has been compiled by members of the Research and Bibliography Committee of the German IV group (German Literature of the XIX Century) of the Modern Language Association of America. All material is for the year 1946. As yet, complete files of European periodicals are unavailable. A few foreign items, however, have trickled in and are noted. Corrections, additions, and new items will be welcomed.

The authors wish to thank the staffs of the libraries in which they have done their research for the many kindnesses received.

Hugo Bergenthal (College of the City of New York).

Joseph C. Hayes (University of Alabama)

Alan Holske (Brown University)

Victor Lange (Cornell University)

Frederick Lehner (West Virginia State College)

Hubert J. Meessen (Indiana University)

Ralph P. Rosenberg (Yeshiva University), *Chairman*

Appelt, E. P., "Der Dichterkomponist Peter Cornelius and Friedrich Hebbel," *Publications of the Modern Language Association of America*, LXI, 192-202.

Discusses the relationship between Peter Cornelius (1824-74) and Hebbel during the former's residence in Vienna (April 1859-June 1862). Hebbel was very kind to Cornelius as long as he was content to play the role of admirer and disciple. As soon as Cornelius asserted his independence, the relationship became strained. A complete break had resulted by August 1861. Cornelius continued to hold Hebbel and his work in high, though not uncritical regard. Despite the fact that he saw a good deal of Cornelius and that the latter set some of his poems to music, Hebbel does not mention Cornelius in his diaries.

Arouet, Jacques., "Die Versuchung des Pescara," *Journal of English and Germanic Philology*, XLV, 440-443.

An attempt to refute those critics who regard the title of Meyer's tale as misleading and who deny that there is in fact no element of 'Temptation' in Pescara.

Bentley, Eric Russel, *The Playright as Thinker. A Study of Drama in Modern Times*. New York, N.Y., (1946), pp. 382.

Development of the drama of the 19th and 20th centuries, with special reference to French, German, Scandinavian, English and American playwrights. Major contributions of Büchner, Grillparzer, Hebbel, Ludwig and Wagner are stressed in their relationship to the trends of the times and the transition from the aristocratic tragedy to that of the common man.

Reviewed by George Jean Nathan in "New York Times Book Review," June 16, p.3; by Albert Guerard in "New York Herald Tribune Book Review," August 4, p.5; by Henry Morton Robinson in *Saturday Review of Literature*, XXIX, June 22, p.29.

Bergenthal, Hugo, *König Saul im deutschen Drama (1500-1900)* (Karl Gutzkow—Karl Beck). An Abridgment. New York, N. Y., pp. 22.

This is an abridgment of a dissertation, accepted by New York University in 1941, on *König Saul im deutschen Drama, 1500-1900* (unpublished dissertation, 160 typescript pp.) The dissertation traces the Saul theme from 1500 to 1900. Comparative analysis of the treatment by Gutzkow and Beck of the same motif in order to trace the influence of the times, the milieu, or the poet's reaction to his source material.

Bergmann, Harold, "Heine in the Bronx," *Books Abroad*, XXI, 289.

Some remarks about a Heine bust in the borough of the Bronx, New York City.

Bernard, Victor, *Heine Heine. Paris, France*, pp. 415. (Unavailable)

Boesch, Bruno (Hrsg.), *Deutsche Literaturgeschichte in Grundzügen. Die Epochen deutscher Dichtung*. In Darstellungen von

L. Beriger, A. Bettex, B. Boesch, W. Burkhard, E. Ermatinger, F. Franke, F. Strich, M. Wehrli, A. Zäch. Bern, Switzerland. Pp.363.

This history of German literature consists of nine chapters, each written by a different scholar, and a *Namen—*and *Sachverzeichnis* at the end of the book. The chapter *Der Realismus* is written by A. Zäch (pp. 289-316) and has the following sub-headings: *Allgemeine Grundlagen*, *Die Frühzeit des Realismus* (1830-1850), *Die Blütezeit des Realismus* (1850-1885), *Literaturnachweis*.

Cohen, Morris Raphael, *The Faith of a Liberal. Selected Essays*. New York, N. Y., pp. 497.

A collection of essays, representing a *geistesgeschichtliche* approach to liberal thought. Discusses liberalism in politico-economic issues, law and justice, literature and literary criticism, education, religion, and philosophy. Contains an essay on Heine (pp.241-245), originally published under pen-name Philonous as a review of Heine's *Sämtliche Werke* in the *New Republic* [XX (1919, November 26th, p. 15]. Defends Heine against those "lackeys of militant nationalism who feel it their duty to depreciate" him. Eulogistic interpretation of Heine's character. Reviewed by Irwin Edman in "New York Herald Tribune Book Review," April 14, p.4; also in *Saturday Review of Literature*, XXIX, March 30, p.31.

Dumesnil M., "Claude Debussy as a Music Critic," *Etude*, LXIV, 203.

Debussy as a critic of Wagner expresses indignation at the latter's reputation.

Dunham, T. C., "Medea in Athens and Vienna," *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*, XXXVIII, 217-225.

Grillparzer's legendary heroine is compared with her Euripidean counterpart.

Fayer, Mischa H., *Gide, Freedom and Dostoevsky*. Burlington, Vt., Pp. 159.

Notes the important role played by Nietzsche in Gide's pre-war career.

Reviewed by Henri Peyre in *Romanic Review*, XXXVII, 367-371; by Carlos Lynes in *Modern Language Notes*, LXI, 488-490.

Fehlau, Uland E., *Two Shibboleths for the Nineteenth Century*. Address, MLA.

In the characterizations of the Biedermeier writers by Paul Kluckholm and Günter Weydt, the two most distinguishing features, it seems to me, have been omitted. These two characteristics clearly mark the difference between a Stifter and a Storm, a Mörike and a Keller, for example, and would seem to be the only two features which they could not have in common. The two characteristics are: first, the Biedermeier writers' peculiar belief that every display of uncontrolled passions is unethical; and second, their strange conviction that resignation is something positive, a soul-experience growing out of a morally attuned heart, a thing to be desired for its own sake.

Feise, Ernst, "Goethe's 'Kriegserklärung,' Heine und die Schnadahüpfel," *Modern Language Notes*, LXI, 325-330.

Disproves the oft-repeated assertion that Heine's verse form in the *Lyrisches Intermezzo* was influenced by the Austrian *Schnadahüpfel* in the Tschirschka-Schottky collection.

Analyzes two possible sources for Goethe's *Kriegserklärung*. [Cf. *Ibid.*, Karl Viëtor, p. 503]

Friederich, Werner P., "Dante's Fame among the Poets and Philosophers of Germany, 1800-1865," *Philological Quarterly* XXV, 173-189.

Dante's influence with regards to German scholars and translators has often been discussed. His influence upon the poets of the 19th century, however, is still unexplored. The author gives an admirable and substantial account of Dante's effect on the German poets from A. W. Schlegel to S. George.

Fuerst, Norbert, "Three German Novels of Education: I. Hölderlin's *Hyperion*; II. Stifter's *Nachsommer*; III. R. M. Rilke's *Malte Laurids Brigge*," *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*, XXXVIII, 339-347, 413-425, 463-478.

Each of the novels was intended to influence its age. The

important feature of *Nachsommer*, however, is not development. Stifter's work is concerned with the successive stages of the static and the idyllic, without sudden change. It identifies cultural superiority with economic superiority.

Graf, Max, *Composer and Critic. Two Hundred Years of Musical Criticism*. New York, N. Y. pp. 331.

An attempt to employ the "History of Ideas" method in tracing the development of musical criticism. Heine and Wagner are represented as music critics of the French scene, 1830-1840 (pp. 207-213). Heine's articles appeared in the Augsburg *Allgemeine Zeitung*. Wagner's in the *Gazette Musicale*, the Dresden *Abendzeitung*, and in Lewald's *Europa*.

Reviewed by Vergil Thomson in "New York Herald Tribune Book Review," March 3, p. 2; by Mark A. Schubart in "New York Times Book Review," April 14, p. 41.

Grasty, George Mason, *H. Heine's Attitude toward the Anglo-Saxon Nations*. (Unpublished M. A. thesis, 102 typescript pages, Bibliography). Duke University.

This thesis consists of seven chapters. Chapter I, "General German Attitude: England, The United States." Chapter II, "Heine's Contacts with the Anglo-Saxon Nations." Chapter III, "Heine and Anglo-Saxon Politics." Chapter IV, "Heine and Life in Anglo-Saxon Lands." Chapter V, "Heine and the Anglo-Saxon." Chapter VI, "Heine and the Literature of the Anglo-Saxon Peoples." Chapter VII, "An Attempt to Explain Heine's Antipathy."

Hammen, Oscar J., "The Failure of an Attempted Franco-German Liberal Rapprochement, 1830-1840." *American Historical Review*, LII, 54-67.

Shows how the attempted rapprochement between the two countries failed because of conflicting political ideologies.

Heine, Heinrich, *The Sea and the Hills. The Harz Journey and the North Sea*. Translated by Frederic T. Wood. Boston, Mass., pp. 133.

Readable translations in an attractive format.

Reviewed by Herman Salinger in *Journal of English and Germanic Philology*, XLVI, 328-329.



Henel, Heinrich, *Conrad Ferdinand Meyer's Poetry*. Address, MLA

Meyer's poetry is discussed in the light of its poetic value, rather than from specific incidents in his life.

Cf. abstract in *Publications of the Modern Language Association of America*, LXI (Supplement), 1366.

Hofacker, Erich P., *German Literature as Reflected in the German-Language Press of St. Louis Prior to 1898*. St. Louis, Mo., pp. 125.

A detailed investigation of German-language dailies published in St. Louis prior to 1898. The "Introduction" sketches the development of the German press of St. Louis in the 19th century. There are eight chapters, a "Conclusion," "Appendix," and an author "Index," which contains many references to German authors of the 19th century. Chapter V, "The Revolutionary Age (1830-1848)" (pp. 51-68); Chapter VI, "The Age of Realism I" (pp. 69-82); Chapter VII, "The Age of Realism II" (pp. 83-98).

Reviewed by D. Cunz in *Monatshefte für deutschen Unterricht*, XXXVIII, 444; by Ames Johnson in *American-German Review*, XII, 35-36.

Hummel, Hermann, "Emerson and Nietzsche." *New England Quarterly*, XIX, 63-84.

Notes the similarity in ancestry and milieu of Emerson and Nietzsche. Cites parallel passages in Emerson and Nietzsche to show which Emersonian ideas could most likely have impressed Nietzsche. Contends that Emerson exercised a continuous influence on Nietzsche for more than twenty years, and that it was stronger than that of any other writer. Claims that the full extent of this influence cannot be measured until the Nietzsche Archive is opened to free research.

Kallman, Chester, "Richard Wagner: *Die Meistersinger*-Criticism," *Commonweal*, XLIII, January 4, 310-311.

Sharp critique of the opera as a "depressing work on the psychology of failure," instead of a comic opera. Regards Hans Sachs as an embittered and disillusioned old man.



Kesten, Hermann (ed.), *The Blue Flower. Best Stories of the Romanticists*. Illustrated by Z. Czermanski. New York, N.Y. pp. 675.

Anthology of romantic tales of most nations in English translation. Included are the following: Heine (*Florentine Nights, Second Night* (pp.336-359, translator not given); Grillparzer: *The Poor Fiddler* (pp.364-395, translated by E. B. Ashton); Keller: *Spiegel, the Kitten* (pp.397-424, translated by E. B. Ashton).

Reviewed by B. V. Winebaum in "New York Times Book Review," December 1, p.42; by F. C. Weiskopf in *Saturday Review of Literature*, XXIX, December 14, p. 14.

Kohn, Hans, *Prophets and Peoples. Studies in Nineteenth Century Nationalism*. New York, N.Y. pp. 213.

Traces the development of 19th century nationalism in England, France, Italy, Germany and Russia. Develops each around a central figure, e.g. Treitschke in Germany (pp. 105-131). Cites contributions of Dahn, Geibel, Simrock and Freytag to the "Pan-German" mission. Indicates the negative attitude of Herwegh. Copious bibliographical notes and an index (pp.162-213). Reviewed by Alfred McClung Lee in *Saturday Review of Literature*, XXIX, May 11, p.8.

Kosch, Wilhelm, *Adalbert Stifter und die Romantik*, Nymwegen-Würzburg-Wien, 1946. pp.120.

This is the *dritte verbesserte und erweiterte Auflage* of the author's dissertation, now out of print, which first appeared in Prag, 1905. Pp.123. This study includes a bibliography, an index, and the following six chapters. Chapter I, "Stifters Verhältnis zur deutschen Literature." Chapter II, "Charakter und Weltanschauung." Chapter III, "Kunstanschauung." Chapter IV, "Äussere Motive." Chapter V, "Innere Motive." Chapter VI, "Technik und Stil." There are many references to German authors between 1830-1880.

Lasher-Schlitt, Dorothy, "Hebbel, Grillparzer, and the *Wiener Kreis*," *Publications of the Modern Language Association of America*, LXI, 492-521.

This study presents a carefully detailed and balanced discussion of the personal and literary relations between Hebbel and Grillparzer in Vienna. Pronounced differences in per-

sonality, temperament, conception of art and politics created a lasting antagonism between the two men which was intensified by their respective relations to Prechtler (who carried tales between the two), Frankl, Pichler, Bauernfeld, Kuh, Littrow-Bischoff, and Laube. Altogether, the author feels that literature has gained rather than lost by the fact that the two men did not form an alliance after the manner of Goethe and Schiller.

Lasher-Schlitt, Dorothy, "Josef Schreyvogel, Grillparzer's *väterlicher Freund*," *Germanic Review*, XXI, 268-305.

Re-examines the effect of the association on Grillparzer. The *väterlicher Freund* did the poet more harm than good, using him as a football in clashes with enemies, involving him in bad relations with the critics and the Vienna court, and exploiting his talents for personal advantage.

Lederer, Max, "Einige Bemerkungen zu Adolf Wilbrandts *Der Meister von Palmyra*," *Modern Language Notes*, LXI, 551-555.

Disagrees with Friedrich Schönnemann's interpretation of Mark Twain's remarks about Wilbrandt's *Der Meister von Palmyra*.

Long, Orie W., *Frederic Henry Hedge as an Exponent of German Literature*. Address, MLA.

Hedge, the distinguished Unitarian churchman, was a cosmopolitan man of learning who devoted much of his career to the interpretation and promotion of German literature and German philosophy in this country. His interest in the subject began as a mere schoolboy in Germany, and continued throughout his life. The record of his achievements as a German scholar is manifest by personal contacts, notably in the group of Transcendentalists, by his contributions to the leading journals, especially the *Christian Examiner*, by numerous translations, particularly of Goethe's poems, by his years as a lecturer and teacher, and by various miscellaneous publications. Most significant are his well-known *Prose Writers of Germany*, and his *Hours with German Classics*. Influenced more by Goethe than by any other single agency, the poet was for him, as for Longfellow, Margaret Fuller, and others, one of his life experiences. Acclaimed in his last

years as "the patriarch of German study in America," he probably had no superior in his knowledge of the German mind and in his ability to relate German studies to American intellectual life. In this respect, his role is comparable to that of Carlyle abroad.

Lunding, Erik, *A. Stifter: Mit einem Anhang über Kierkegaard und die existentielle Literaturwissenschaft*. Copenhagen, Denmark. pp. 163. [Unavailable]

Mahler, Alma Maria (Schindler), *Gustav Mahler. Memories and Letters*. Translated and Abridged by Basil Creighton. London, England. pp. 234.

Translation of the biography, published in Amsterdam in 1940, by the composer's wife. Throughout the book the influence of Wagner on the young composer is stressed. Mahler's interpretation of Wagner indicates the position he took in the controversies over Wagner. Reviewed by Franz Schoenberger in "New York Times Book Review," May 26, p.7, p.32; by John N. Burk in "New York Herald Tribune Book Review," May 19, p.6; in *Saturday Review of Literature*, XXIX, May 11, p.18.

Mann, Golo, *Secretary of Europe. The Life of Friedrich Gentz, Enemy of Napoleon*. Translated by William H. Woglom. New Haven, Conn., London, England. Pp.323.

The son of Thomas Mann presents an excellent biography of Metternich's *Hofrat*, containing references to the attitude of Gentz toward Heine's lyrics and political writings. There appears in translation Grillparzer's description of the Gentz villa in Vienna.

Reviewed by Robert Strausz-Hupe in "New York Times Book Review," May 19, p.4, p.35; by Geoffrey Bruun in *New York Herald Tribune Book Review*, May 5, p.20; by Robert Pick in *Saturday Review of Literature*, XXIX, June 8, p.40; by Sidney B. Fay in *American Historical Review*, LII, 115-116.

Marcuse, Ludwig, *Hebbel's Dual Relationship to Hegel*. Address, Philological Association of the Pacific Coast.

Mustard, Helen Meredith, *The Lyric Cycle in German Literature*. New York, N. Y. pp.276.

A well-documented dissertation (Columbia, 1945) in a field in which comparatively little has been done. The purpose of the study is "to determine what forms the lyric cycle has taken in the usage of succeeding generations." There are many references to German poets of the 19th century. Chapter VI, "The Flowering of the Narrative Cycle," . . . Heine (pp. 91-113); Chapter VII, "The Flowering of the Narrative Cycle," Platen (pp.114-120) . . . ; Chapter VIII, "The Cycle as an Art Form," . . . Lenau, Droste-Hülshoff, Keller, The Munich Poets, Hebbel, Storm (pp. 148-176). Included are a detailed "Bibliography" (pp. 257-269), an "Index of Authors," and a "Topical Index."

Reviewed by Norbert Fuerst in *Journal of English and Germanic Philology*, XLVI (1947), 330-332.

Newman, Ernest, *The Life of Richard Wagner*. Volume 4. New York, N. Y. pp. 729 and Index.

This is the fourth and last volume of a biography which covers the years 1866-1883. It is marked by completeness and objectivity in all controversial questions and in the evaluation of personalities. Volume I appeared in print in 1937, Volume II in 1937, and Volume III in 1941.

Reviewed by Hans Kohn in "New York Times Book Review," June 9, p.3; by Vincent Sheean in "New York Herald Tribune Book Review," May 26, p.1; by Paul Henry Lang in *Saturday Review of Literature*, July 27, p.34.

Norman, Gertrude and Schrifte, Miriam Lubell (eds.), *Letters of Composers. An Anthology, 1603-1945*. New York, N. Y. pp.442.

Representative and informative letters of the most important composers, in English translation, chosen from the point of view of popular interest. Ten letters of Wagner have been included (pp.172-192). These have all appeared elsewhere before. There are adequate explanatory footnotes.

Reviewed by John N. Burk in "New York Herald Tribune Book Review," June 23, p.4; by Howard Taubman in "New York Times Book Review," June 23, p. 24; by Irving Kolodin in *Saturday Review of Literature*, July 20, p. 27.

Patterson, F., "Was Wagner Influenced by Schubert," *Etude*, LXIV, 424, 470, 480.

Compares the musical phases of both composers and concludes that characteristics such as the power of color as opposed to line and harmony, dissonance as opposed to melody were present in Schubert's compositions but that no influence can be proved. There are two portraits. One, an English photograph of Wagner made in London, 1855. The second, is a pencil sketch of Wagner by the noted Swiss artist, F. Gorguet, made during Wagner's sojourn in Zürich.

Paulsen, Wolfgang, *General Trends* [of German Criticism of French literature] in the Nineteenth Century. Address, MLA.

The crucial points of contact for German writers were Rousseau, Hugo, and Saint-Simon.

Peacock, Ronald, *The Poet in the Theatre*. New York, N. Y. Pp.163.

Collection of essays stressing efforts of the poets to maintain the poetic integrity of the drama. Grillparzer (pp. 47-63) is represented as carry out the tradition of Lessing, Goethe, and Schiller in contrast to Hebbel (pp. 64-76), who accepted the new intellectual trend and deviated from the poetic forms of his predecessors.

Reviewed by B. D. in "New York Times Book Review," October 6, p.28.

Reichert, Herbert W., *Schiller's Influence on Gottfried Keller's Conception of Freedom*. Address, MLA.

Keller scholars have occasionally noted the ideological bond between Schiller and Keller but none has attempted to correlate their conceptions of freedom, primarily because Keller's early *Freiheit* was considered political and his later ethical views attributed to L. Feuerbach. Schiller seems important as a formative influence for these reasons: 1) Schiller's works formed a major part of the impressionable youth's literary environment; 2) Keller's first philosophic writings, which contain the seed of his mature outlook, show many similarities in form and content to Schiller's essays; 3) throughout his life Keller admired Schiller both as a philosopher and as a man.

- Reichert, Herbert, "Gottfried Keller's Conception of Freedom,"  
*Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*, XXXVIII, 65-82.

Notes dissension in criticism based on romantic-realistic, political, and dynamic approaches to Keller. Sees the solution to this confusion in a proper understanding of the poet's conception of intellectual freedom implying moral responsibility, a conception due not to Feuerbach, but developing from idealism retained from Keller's early years.

- Remak, Henry H. H., *German Criticism of Stendhal, Zola, and Flaubert*. Address, MLA.

1818-42, isolated interest in Stendhal; 1842-79, lowest ebb of interest; 1879-1900, Nietzsche acclamation.

- Rodeck, Herbert A. F., *Das Adjektiv in den gesammelten Gedichten G. Kellers*. Chicago, Ill., pp. 36, pp. 77. [Unavailable]

This is a dissertation accepted by John Hopkins University in 1941, 207 typescript pages.

- Roloff, Ernest-August (Hrsg.), *Wilhelm Raabe Kalender für das Jahr 1947*. Goslar, Germany, pp. 150.

A very tasteful and artistic little volume published by the *Gesellschaft der Freunde Wilhelm Raabes*. This is the first one since the war. Contains drawings by Raabe, poems, and the following articles, published for the first time: E-A. Roloff "Wilhelm Raabes Leben" (13-16); F. Meyen "Der Dichter über sich selbst" (21-34); E-A. Roloff "Raabes 'beste' Bücher (37-40); H. Spiero "W. Raabe und Berlin" (47-50); A. Ehninger-Raabe "Das Schicksal der Raabestätten" (53-61); O. Ostertag "Das Haus Gymnasiumstrass 13 in Stuttgart" (63-66); A. Ehninger-Raabe "Wilhelm Raabe als Zeichner und Maler" (91-106); H-G. von Wernsdorff "Weihnachten bei Wilhelm Raabe" (107-114); E-A Roloff "Dr. med. Wilhelm Raabe" (115-120); E. Wiechart "Trost bei Raabe" (124); A. Suchel "Rilke und Raabe" (125-139); O. Ostertag "Wilhelm Raabe" [a poem] (140); P. Fuchtel "Die Wilhelm-Raabe-Gesellschaft" (145-148); "Wilhelm Raabes Schaffen" [a bibliography] (149-150).

- Rose, Ernst, *Theodor Fontane's Novels and the Spirit of Old Age*. Address, MLA.

Fontane's development was unusually protracted. We find



a senescent acceptance of the *status quo* only in the novels of the sexagenarian. Their typical old age style is characterized by an emphasis upon the characters, while the plot is subsidiary. In *Der Stechlin* the characters approach the status of symbols.

Rosenberg, Ralph P., "Ludwig Börne and the French," *Jewish Forum*, XXIX, 142-143, 157, 160.

Traces the ramification of the Gallic spirit in Börne's *Weltanschauung* from his youth until his death in Paris in 1837. The main stress is on Börne's essays, in French, for the *Réformateur* and the *Balance* which interpret German literature and culture to the French.

Rosenberg, Ralph P., *German Criticism of the French Romanticists, 1830-1850*. Address, MLA.

Questions the deep influence of French romanticism on contemporary German writers. Indicates further lines of research.

Schultz, Arthur R., *Margaret Fuller, Prophet and Interpreter of German Literature*. Address, MLA.

Margaret Fuller was the keenest and most effectual advocate of German literary studies among the Transcendentalists. Her criticism of Goethe compares favorably with any that was written in English before 1845. But her understanding of and sympathy with the earlier and later schools of romanticists was equally profound. Her enthusiasm was a strong influence toward the production of a number of notable works of translation.

Silz, Walter, "Theoder Storm's *Schimmelreiter*," *Publications of the Modern Language Association of America*, LXI, 762-783.

Thoughtful interpretation of the work as the maturest expression of Storm's art. In contrast to the sentimentality and resignation of the earlier tales, the *Schimmelreiter* presents in unsentimental and timeless terms the tragedy of modern man." Hauke Haien is the peer of the forces that oppose him. In a comprehensive analysis of the form and content of the work, Silz seeks to demonstrate that Storm's own fear



of the hostile Unknown and Unknowable are expressed in Hauke's struggle "to build a rampart against the fearsome Infinite symbolized by the sea"; that the union of Hauke and Elke is the supreme expression of Storm's lifelong theme of love; that Storm succeeded admirably in blending "the typical and the individual, the symbolic and the realistic."

Thalmann, Marianne, "Stifters Nachfolge Goethes," *Journal of English and Germanic Philology*, XLV, 133-139.

Stifter's profound respect for the older Goethe. Affinity between them not only in details of literary elements but in their serene, Greek and humanistic attitude towards man, his world and nature.

Thalmann, Marianne, "Adalbert Stifters Raumerlebnis," *Monatshefte für deutschen Unterricht, Deutsche Sprache und Literatur*, XXXVIII, 103-111.

Not limitless time without perspective, but limited and well-defined space is the determinative factor in understanding Stifter's characters. "Erde bestimmt den Stiftermenschen."

Thalmann, Marianne, "Das Menschentum in Stifter's *Haide-dorf*," *Modern Language Notes*, LXI, 361-372.

A detailed examination of *Menschentum* in Stifter's *Haide-dorf*. Sees the deep spiritual roots and significance of the peasant in his social milieu. Takes sharp exception to the interpretations of P. Hankamer, and Alan Holske.

Thomas, J. Wesley, *James Freeman Clarke, An Apostle of German Culture to America*. Address, MLA.

Due to the recent discovery of the private papers of James Freeman Clarke, much light has been thrown upon his interest in the Germans. Primarily important among this mass of manuscripts are Clarke's letters to Margaret Fuller (over seventy); records of the *Western Messenger*, of which he was editor; the minutes of "The Conversational Club"; notes of Lyceum lectures; a volume of original verse; and many translations from German poets. These manuscripts, as well as his many published works, reveal Clarke as an avowed disciple of Goethe and an untiring disseminator of German cultural ideas.

Vigneron, Robert, "Structure de *Swann*: Balzac, Wagner et Proust," *French Review*, XIX, 370-384.

Examines in detail *Du Côté de chez Swann* (1913), *Le Côté des Guermantes* (1914), and *Le Temps retrouvé*. Cites from Proust's letters and Ruskin studies to show that Proust's novel is organic in construction, though complex, in the manner of Balzac's *Comédie Humaine* and Wagner's tetralogy.

Wadepuhl, Walter, "Heine and Shakespeare," *Shakespeare Association Bulletin*, XXI, 51-59.

A searching analysis of Heine's utterances about the English dramatist before the appearance in 1838 of *Shakespeares Mädchen und Frauen*. The author traces the scholarly interest in this question from 1869 to 1922, and summarizes what Heine actually knew about Shakespeare up until 1838. Wadepuhl shows that Heine was not familiar with Shakespeare in his youth; that he was introduced to the art and technique of Shakespeare in Bonn through Schlegel; that he attended Shakespearean plays in Berlin and London; that he read and confined his remarks to only ten Shakespearean plays, and that he was not acquainted with the other twenty-seven; that his early utterances, mostly repetitious, distorted, and in most cases superficial, reflect the dogmatic teachings of Schlegel. The second part of the article has not appeared in print.

Wadepuhl, Walter, "Heines Geburtsjahr," *Publications of the Modern Language Association of America*, LXI, 126-156.

Critical and fully documented review of the long controversy regarding the year of the poet's birth. With the exception of his declaration that he was born in 1799, made in 1819 to the authorities at the University of Bonn, Heine consistently specified 1797 as the year of his birth in all his statements prior to 1825. The Bonn declaration was calculated to dispose the university court to leniency, especially since Heine had not yet taken the entrance examination. From 1825 on, the poet remained purposely and consistently evasive in replying to biographical inquiries, insisting, when pressed, that he was born in 1799. He himself invented the fiction (letter to Taillandier, November 3, 1851) that his parents wished to protect him from military service in Prussia. Heine's purpose at the time was to enhance his popularity in France, and

the fictitious falsification of his age did not involve 1799 as against 1797, but rather 1800 as against 1799.

On the basis of intricately detailed evidence, Wadepuhl established that 1) Heine's parents, having been refused rabbinical sanction of their wedding plans, entered into a common-law marriage early in February, 1797 2) the poet was born "illegitimately" on December 13, 1797 3) the marriage of Heine's parents was solemnized according to rabbinical rites on January 6, 1798 4) Heine learned of these details in 1825, suffered intensely in consequence, and sought henceforth to establish 1799 as the year of his birth 5) the members of his family, notably his brother Maximilian, aided him in the endeavor.

Wadepuhl, Walter, "Das Bronze-Medaillon Heinrich Heines," *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*, XXXVIII, 97-102.

The well-known bronze medallion, a good likeness of the poet, dates from 1834, not from 1851 or 1852, as has been maintained, and may be safely assumed to have been fashioned by David d'Angers, probably at the suggestion of Koreff.

Weigand, Hermann J., "Zu Otto Ludwigs *Zwischen Himmel und Erde*," *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*, XXXVIII, 385-402.

*Apollonius* is not a symbolic figure who strives more for the good of society than in the interest of the family. He is conscious of guilt as a man and as a craftsman, but he makes the final resolution as a sound man. Characterization is psychologically realistic. Incidents have a providential pattern.

Williams, Richard, "Opera on Credit. This is How, 70 Years Ago, Wagner Gave Us a New Kind of Opera and the Bayreuth Festival," *House Beautiful* LXXXVIII, p.92, p.105.

Popularized account of the first Bayreuth performances of Wagner's *Ring*.

Wright, J. D., "Hebbel's Klara. The Victim of a Division of Allegiance and Purpose," *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*, XXXVIII, 304-316.

Klara does not fully accept either of two conflicting ways of life, but she accepts a part of each, and thus rejects enough of each to incur a tragic fate.

Yates, Douglas, *Franz Grillparzer, A Critical Biography*. Volume I, Oxford, England. Pp. 188.

This is the first volume of a two volume biography of Grillparzer which covers only about the first half of Grillparzer's life and works. It is a detailed treatment of the subject with quotations from poems and documents in the original. It contains an introduction and seven chapters. Chapter I, "Youthful Works." Chapter II, "*Sappho*." Chapter III, "*Das goldene Vlies*." Chapter IV, "*König Ottokar Glück und Ende*." Chapter V, "*Tristia ex Ponto*." Chapter VI, "*Ein treuer Diener seines Herrn*." Chapter VII, "*Das Kloster bei Sendomir, Melusina*," Chapter VIII, "*Des Meeres und der Liebe Wellen*." Appendices to the second volume will include translations of documents, and poems quoted in full.

## THE EMPHASIS IS ON CONVERSATION

Provided one were able to buy a new automobile, what proud owner would only call attention to the bright finish, the powerful motor or the chromium steering-wheel? By no means; the first thought of the owner is to take his friends for a ride. It seems to me that an analogy may be drawn; that modern language teachers have always known that language was a vehicle for expression of thought but have not called too much attention to the mechanics of the language long enough?

I believe that language teachers should place emphasis on the use of language. Let us use the texts which we now have. Let us not feel that we must use a direct method text but let us place emphasis on conversation. I believe that this can be achieved in the following manner: the vocabularies of each lesson must be learned so that the foreign word assumes its proper place in the language as the sign of an idea. Let us take Lesson 1 of a well-known grammar, keeping in mind that we must and give our students early, that is on the first day, a feeling of achievement and they can leave their first hour's instruction able to ask and answer several simple questions such as: ¿Dónde está Ana? Ana está aquí. ¿Dónde está la mesa? La mesa está cerca de la pared?, etc.

We have all been guilty of floundering in language, making our students of the language grammarians who have, shall we say, never gone for a ride. The criticism has been made of American methods of foreign language teaching, that students of Spanish or French or any other language can not speak the language and the reason is evident; they are students of the language who have not been taught to speak it. I believe that the criticism is not too severe. It is true that we must make the adjective agree with the noun in gender and number but let us teach it as much as possible as the native learns it, by its use in a phrase. Vocabulary should be emphasized and then the questions which are given with each lesson should be given a conspicuous place in the fifty minute period of instruction. Thus, we shall have obtained two most important ends in foreign language study: first, we shall have made the student feel that he has achieved progress at once in his work and second, he will be able to converse in the language. He will leave his first lesson stimulated to continue a study which will challenge him as long as he desires because early he has learned to

ask and answer such simple questions as: ¿Dónde está Ana? Ana está aquí. ¿Dónde está la mesa? La mesa está cerca de la pared, or it isn't, no está cerca de la pared. Let us, as modern language teachers, make a pledge to ourselves and our students that the emphasis IS on conversation.

Clifford W. Vredenburg

Long Beach City College,

## THE FUGGER FINANCIAL VOCABULARY AND THE DICTIONARIES OF SCHIRMER AND KLUGE

The Fuggers, the leading financial family of the German Renaissance, have acquired an assured place in any general history of the Reformation era. On the one hand, they turned the course of political history solely through the power of their money and credit. This was on the occasion of the election of Maximilian's grandson as Charles V., Holy Roman Emperor. The well-documented records show that the votes of the electoral princes were open to the highest bidder. Although the only other serious contender for the imperial throne, Francis I., was able to raise the price of votes to unprecedented heights, he could not successfully vie with Jakob Fugger's unswerving financial support of the Hapsburg cause. On the other hand, the Fuggers were given a prominent part in the Reformers' tirades against the simony of the Church, the commercialization of indulgences, and the multiplication of benefices. In these practices the Fuggers were, at best, assigned a role of complicity as financial agents of the Pope and, at worst, were accused of being the actual instigators of these transactions.

An increasing appreciation of the role which economic factors have played in political history and, indeed, in the history of civilization, has served to turn the attention of several investigators to the business history of these merchant princes of Augsburg—we might even justifiably say: of Europe. The Fuggers are perhaps less generally known than the Medici family because the Fuggers avoided politics except where their own financial interest was directly concerned. The scope and size of the Fugger business enterprises, however, far exceeded those of the more famous Italian house; the Fuggers are, accordingly, of greater significance to the economic historian. Especially in the past few decades much source material concerning the Fugger banking, mining, and trading enterprises has been published.<sup>1</sup> This material has been evaluated historically but far less attention has been devoted to the philological aspects.

This apparent neglect of what seems to be a promising field for

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<sup>1</sup>For example, the series of nine volumes, *Studien zur Fugger-Geschichte* (Duncker & Humblot, Leipzig, 1907 ff.). This series, which has been financed by the present generation of the Fuggers, seeks to portray the relationship of the Sixteenth Century Fuggers to commerce, banking, mining, art, and politics.



both the philologist and the economic historian is rather surprising. The fundamental elements of modern finance—large-scale capitalistic enterprise, far-flung credit machinery, international and permanent market-places, and the “rich-making art” of double-entry bookkeeping—all had their greatest geographical spread around the turn of the Sixteenth Century. We see the tangible evidence of this spread in the specialized vocabulary of the period. In proportion as we know the history of this specialized vocabulary do we have exact knowledge of the place of origin and the direction of flow of economic ideas. The philologist and the economic historian, then, have a mutual interest in the names of economic concepts, that is, in words and their origins.

A study of the Fugger business terms offers three decided advantages to the word-hunter. First of all, the vast size of the business is certain to reveal terms which indicate specialization of function. Equally important, the many foreign contacts of a huge firm make likely an appreciable proportion of foreign influence in their vocabulary. And finally, a company of this size is likely to be among the first users of new foreign words. The smaller business man may well have known the specialized and foreign words of his profession but he was not so likely to have occasion to use them in his business letters and records.

The writer has compiled a glossary of the financial terminology used by the Fuggers during the period of their meteoric rise to supremacy among the bankers of Europe.<sup>2</sup> Incident to a task of this nature was naturally a comparison of the resulting 521 financial terms with the listings given in Schirmer's *Wörterbuch*, the only German glossary which records by date the early usage of business terms.<sup>3</sup> Since the very heart of mercantile language is its financial terminology, the results of this comparison were not anticipated. More than half (55.7%) of the Fugger financial words<sup>4</sup> are not listed in Schirmer. Of the words which Schirmer

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<sup>2</sup>A *Study of the Fugger Financial Vocabulary 1494-1525*, doctoral dissertation, University of California, Berkeley, 1943.

<sup>3</sup>Schirmer, Alfred: *Wörterbuch der deutschen Kaufmannssprache*, Trübner Verlag, Strassburg, 1911.

<sup>4</sup>The categories of words selected for inclusion in the glossary of the *Study* were: general financial activity; money and capital; currency exchange and international finance; debt and payment; loans and interest; credit and risk; mortgage and security; profit, loss, and bankruptcy; buying and selling; barter; price and value; income and expense; rent and lease; salaries and fees; bookkeeping; calculations and estimates; business organization; directors and executives; ownership and property; and governmental finance.

does list, more than half have either no date or have too late a date. Or, to express these results in tabular form, Schirmer's *Wörterbuch*

does not list.....	290 words
cites too late a date for.....	90 words
gives no date for.....	30 words
has different meaning for.....	5 words

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making a total of.....415 words

or four-fifths of the Fugger financial vocabulary upon which Schirmer's mercantile dictionary has either no information or has incorrect information.

The 90 words for which Schirmer has too late a date have had new dates established by the *Study*. These new dates antecede those of Schirmer by an average of over seventy-five years. As a matter of record these words are listed below with their comparative dates and the number of years of difference in these dates. The date cited for Schirmer's *Wörterbuch* is that of his earliest quoted High German example.

Word	Schirmer	Fugger	Difference
Abkäufer	1676	1523	153
Abschlag	1510	1499	11
abzahlen	1563	1518	45
akzeptieren	1556	1518	38
Akzeption	1606	1518	88
antizipieren	1616	1518	98
Assignation	1621	1523	98
assignieren	1639	1518	121
Aufschlag	1558	1499	59
ausleihen	1615	1515	100
Avance	1647	1516	131
avenzieren	1669	1518	151
Bankerott	1596	1518	78
Bankier	1621	1514	107
barattieren	1668	1516	152
Bargeld	1524	1498	26
Bilanz	1531	1518	13
Börse	1557	1518	39
Buch	1546	1494	52
Buchhalten	1531	1518	13
Buchhalter	1531	1518	13
Darlehen	1774	1507	267

Debet	1552	1516	36
Debitor	1527	1516	11
Ditta	1716	1518	198
fallieren	1615	1518	97
Finanz	1553	1515	38
Finanzen	1616	1519	97
Gesellschafter	1520	1494	26
Gesellschaftshandlung	1674	1494	180
gutschreiben	1692	1510	182
handeln	1531	1494	37
Handelsmann	1548	1518	30
Händler	1558	1518	40
Interesse	1527	1518	9
kambieren	1833	1518	315
Kambio	1616	1516	100
Kapital	1527	1518	9
Kassebuch	1622	1518	104
Kassier	1585	1518	67
Kassierer	1602	1518	84
Kaufgeld	1503	1502	1
Kaufkontrakt	1668	1525	143
Kaufmannsware	1511	1494	17
Kredit	1547	1516	31
Kreditor	1527	1516	11
Lösung	1562	1507	55
Magazin	1558	1518	40
Markt	1668	1514	154
Monopol	1521	1511	10
Niederlage	1741	1523	218
Nolo	1558	1516	42
Nutzen	1549	1494	55
Nutzung	1504	1495	9
Obligation	1509	1497	12
Preis	1567	1518	49
Protest	1527	1518	9
Protestation	1610	1518	92
protestieren	1570	1518	52
punktieren	1549	1518	31
remittieren	1610	1518	92
rentieren	1692	1518	174
Restant	1668	1518	150
Retoure	1672	1518	154
Rimesse	1669	1518	151

Risiko	1558	1518	40
saldieren	1549	1516	33
Saldo	1610	1516	94
Schaden	1597	1494	103
Schuldner	1549	1505	44
skontrieren	1549	1518	31
Skontro	1621	1518	103
sollen	1531	1505	26
Spesen	1623	1516	107
steigern	1524	1523	1
Steigerung	1804	1523	281
Taxe	1558	1523	35
taxieren	1603	1523	80
trafikieren	1536	1518	18
trassieren	1610	1516	94
Tratte	1611	1518	93
Ueberschlag	1530	1502	28
Ueberschuss	1531	1519	12
Unkostbüchlein	1546	1518	28
Valuation	1621	1518	103
verhandelin	1585	1518	67
Waage	1546	1518	28
Wechselgeld	1504	1499	5
zahlen	1524	1494	30
zuschreiben	1549	1494	55

Kluge's etymological dictionary, the principal reference work of German philology, places great reliance upon Schirmer's findings, especially with respect to the date of the entrance of foreign business words into the language.<sup>5</sup> For example, under "Kredit" Kluge gives 1547 as the date of the first occurrence of the word in the meaning of "loan-worthiness." For "Kredit" as a ledger label (as opposed to "Debet") he claims the end of the Sixteenth Century. These dates are not early enough; both meanings were already in use by 1518 and 1516 respectively. Kluge asserts that "kassieren" (from "Kasse") can scarcely have been formed before 1624; this date is more than a century too late. Concerning "fallieren" Kluge follows Schirmer in stating that it was borrowed in the Sixteenth Century. This is correct but we find that Schirmer's earliest quotation is dated 1615. Relying upon Schirmer's results consistently, Kluge claims that "Magazin"

<sup>5</sup>Kluge, Friedrich: *Etymologisches Wörterbuch der deutschen Sprache*. II. Aufgabe, bearbeitet von Alfred Götze. Gruyter, Berlin 1934.

came into German after the middle of the Sixteenth Century, that "trafikieren" first appeared in 1536, "Bankier" in 1609, "Börse" late in the Sixteenth Century, "Risiko" in 1558, "Spesen" in 1623, "Tratte" in 1611.

For "Finanzen", meaning "governmental finances", Kluge follows Schirmer in giving 1616—again a century off. Kluge, Schirmer, and Grimm all dwell on the derogatory sense of "Finanz" (usurious money-dealing) in the Sixteenth Century. This sense is unquestionably well documented but in financial circles the word was also quite current as "a short-term loan," apparently without any pejorative trace.\*

These are but a few of the many instances in which Schirmer is Kluge's authority. The corrections indicated here result from a study of a fraction of the documents of but one business house. What will result when the records of other German mercantile houses of international scope (for example, those of the Welser, Paumgartner, Höchstetter, and Manlich) are given similar detailed attention? We shall undoubtedly have to declare Schirmer's findings obsolete and subject Kluge's financial etymologies to a thorough revision in the light of new information.

This can not be construed as a depreciation of the task which Schirmer has accomplished. His work is a pioneer effort and, as such, will remain as a landmark in the philology of business terms. It has served, and will continue to serve, as a good general survey of the field. Indeed, Schirmer's glossary is an excellent and comprehensive work in consideration of its vast scope of six or seven centuries but it is obviously quite inadequate for the intensive study of a limited period. Now that the trend toward publishing source material in the field of business is well under way, additional emendations to Schirmer's results and to Kluge's mercantile etymologies should not be long in forthcoming.

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\*Grimm, for example, is quite wrong in stating (*Deutsches Wörterbuch*, Leipzig 1852ff.): "Sonderbar steht aber das nhd. 'finanz' im 16. jh . . . beständig im üblen sinn für betrug, list und böse ränke . . ."

## AN INTENSIVE LANGUAGE EXPERIMENT

The occasion for this further contribution to the body of material about intensive language programs is the appearance of *Language and Area Studies in the Armed Services*<sup>1</sup>, R. J. Matthew's report for the ACE Commission on Implications of Armed Services Educational Programs.

The report is markedly uneven. Part One, "What the Armed Services Did" furnishes a well-organized and extremely valuable record of the programs of the Navy Japanese Language School, the Navy Schools of Military Government and Administration, and the Japanese Language Schools of the Army, as well as detailed accounts of the Foreign Area and Language Program of the ASTP, and the Civil Affairs Training Schools Program. The sections devoted to surveying these various activities are lucidly arranged and well documented. This portion of the report will constitute a convenient and reliable source-book for scholars interested in any aspect of the Armed Services projects in language and area studies.

Part Two of the report, however, "Current Effects in Colleges and Schools" is largely ineffective. Its first section "Implementation on the College Level" is both sketchy and obscure. The scope of this section is confined to reporting the results of an inquiry into language programs in "a selected group of colleges and universities" (p. 103). There is no indication of the basis of the selection. The purpose of the inquiry was "to determine if there were programs in operation similar to those established by the armed services" (p. 103). In view of the flood of published reports on the organization and operation of such programs, this is tantamount to organizing an expedition to determine whether there are any owls in Athens. Finally, the report veils in anonymity the various institutions whose programs are investigated, on the ground that these are still experimental (!), thus making it impossible for the reader to relate the reported experiments to what he might otherwise know about the curriculum of the respective college or university. This obscurantism gives the entire section of the report a tone of vagueness.

The subsequent section of Part Two, "Implementation on

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<sup>1</sup>American Council on Education, Washington, D. C., 1947.



the Secondary Level", is devoted solely to a very circumstantial account of an experiment in the New York City Schools—an experiment which was, according to Mr. Matthew himself, though authorized by the Commission, whipped up higgledy-piggledy, without plans, without preparation, without overall supervision, and without adequate controls. Furthermore, upon examination, this "intensive" experiment proves to be merely a resurrection of the Direct Method with all its familiar defects and inadequacies. To cap the climax, the conclusions<sup>2</sup> arrived at are based "almost wholly on the teachers' and supervisors' reactions" (p. 132). It is particularly unfortunate that conclusions should be soberly drawn from this muddle-headed experiment between covers with the foreword by the Special Committee on Language and Area Studies, which vaunts the principle that no deductions be made where the premises are incomplete and which couples this statement with a gratuitously ungracious reference to "the mass of subjective information which clutters educational literature" (p. viii).

Of the two remaining sections of Part Two, one gives a succinct account of the University of Chicago Language Investigation, and the other reports on experiments in combined area programs at various institutions, again with the mincing device of anonymity.

Part Three, entitled "Significance for the Future," is composed of one section headed "Conclusions and Implications." The reader will, however, search in vain for conclusions. The implications are couched as a series of questions which await an answer and a list of problems that require solution. This final section affords stimulation without gratification—an aperitif followed by a fast. Perhaps a feast will be provided in a subsequent report, as the Special Committee's foreword hints. If there is to be a further report, let us hope that it will be more consequentially planned and executed than the present one.

In addition to three illustrative appendixes, *Language and Area Studies* contains a voluminous bibliography which does

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<sup>2</sup>Of these conclusions the first is the gem that "with a resourceful, dynamic teacher the intensive oral method can be used successfully even in beginners' classes on the secondary level." (p. 144). The first and most obvious comment is that with a resourceful, dynamic teacher you can use any method successfully anywhere; the second, that it is, to put it mildly, an oversight to imply that the experiment as described has any resemblance whatsoever to an intensive program.

much to compensate for the inadequacy of the report itself. Anyone who wishes to inquire further either into the background of the Armed Services intensive language programs or into the reflection of these programs in current curricula will be richly rewarded by an exploration of this large and growing body of material, particularly if he is not inclined to discard out of hand, on the grounds that they are subjective, the considered opinions of experienced educators. He will certainly be stimulated to reflect upon the problems raised by experimental intensive courses and he may possibly be roused to a desire to participate in this typically American venture in education.

An exploration on the present author's part has encouraged him to report upon the experiment with an intensive program in German that he conducted at Columbia in 1945-47, for it proves to be different in concept from any other intensive experiment, and he believes that some, at least, of his colleagues will be interested in an account of it. It is further to be hoped that this brief account may contribute toward answering one of the questions posed by *Language and Area Studies*: "Can the intensive classes properly equip the student to enter the later literature classes?"

The Columbia College intensive German course, named German 1, 2, provided for two fifteen-week semesters of ten contact hours per week, four hours with an instructor, six hours with a drill master. It was offered parallel to German A1, A2 (first and second semesters), which met five hours per week, and B1, B2 (third and fourth semesters), which met four hours per week.

Passing a reading proficiency test was at that time the sole means to satisfy the Columbia College language requirement, and only a small percentage of those students electing German (the "A" and "B+" students) found themselves able to cope with this test after completing B2, while the majority required at least one further semester's training of three hours per week. With this requirement in mind, it became the goal of the intensive course to provide students with an oral competence in German, to be attained by using the ASTP "linguist-informant" technique as the basis of instruction<sup>3</sup>, and at the same time to equip them to pass the reading proficiency test after completing German 2.

The author was, and is, of the persuasion that a student

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<sup>3</sup>The "informants" both in 1945-6 and 1946-7 were native Germans who had had considerable previous experience in contact with students, one as a teacher of German, the other as an ASTP drill-master.

learns to speak by speaking, to read by reading, whatever may be the correlation between these fundamentally different functions. For this reason an intensive-extensive reading program was incorporated into the course, in conjunction with the intensive aural-oral work. Moulton's *Spoken German* (Holt, 1945) was chosen as the text for aural-oral drill, the Sharp and Strothmann *German Reading Grammar* (Ginn, 1941), with its lovely and mature reading material, was chosen to initiate reading instruction. It was intended that, of the four instructorial hours, one should be devoted to analysis of and comment on the Moulton material (the instructor acting as "linguist"), while the other three hours would be used for instruction in forms and grammar and for rapid reading toward the goal of reading proficiency<sup>4</sup>. However, to give full play to Moulton's mimicry-memorization technique in the initial stages of the course, while the drill hours were being spent on those sections of *Spoken German* which are based on the use of a phonemic alphabet instead of orthography, these three instructorial hours were devoted first to lectures on the history of the language, then to lectures on phonetics and phonetic demonstrations. Moreover, in anticipation of future difficulty in correlating Moulton's unorthodox grammatical terminology with the relatively traditional treatment of forms and grammar in Sharp and Strothmann, the instructorial meetings were next devoted to furnishing a tabular analysis of German forms in traditional patterns, coupled with an explanation of the functions of cases, mood, and tenses. Thereafter all of Moulton's grammatical analyses were converted, so to speak, into traditional terms.

As soon as the Moulton lessons based on orthography were reached, work was begun on Sharp and Strothmann in the instructorial sessions. From the very start it was obvious that there was going to be much fruitful interaction between the aural-oral and the reading programs. The grammar as well as much of the vocabulary of the first lessons in Sharp and Strothmann were sufficiently familiar, as a result of the aural-oral work, to enable the group to start off at the pace of one lesson to every two meetings<sup>5</sup>. This pace had to be decreased as the lessons grew both long-

<sup>4</sup>No preparation was required for the work of the drill sessions, but it was understood that very extensive preparation could be required for the instructorial meetings.

<sup>5</sup>The interaction was reversed toward the end of the semester, when the grammar introduced in Moulton was mastered with great ease because the same field had been previously covered in Sharp and Strothmann.

er and more complicated, but it proved possible to finish the entire book in the first semester, including full treatment of grammar and even the writing of the suggested sentences, but omitting all other exercises. All the reading selections were read aloud, analysed, and discussed in the instructorial sessions entirely in English, with not infrequent recourse to translation. In the drill sessions where, of course, German only was used, the first eighteen sections of Moulton were completed in the first semester, even though the instructor found himself compelled to "borrow" a few hours from his drill master toward the last, to facilitate completion of the reading program.

In the second semester the drill sessions were first devoted to completing the remaining 12 sections of Moulton, and then, at the rate of about ten pages per meeting, the following texts were read and discussed in German by the drill master and the group: Kästner's *Emil und die Detektive* (Holt, 1945), *Die verschwindende Miniature* (Heath, 1938), *Drei Männer in Schnee* (Crofts, 1936); Geissler's *Der liebe Augustin* (Crofts, 1938). The instructorial sessions, in addition to analysis of the Moulton material as required, were spent on a review of grammar, using Schinnerer's *Continuing German* (Macmillan, 1936) with all exercises worked out in detail, and to reading and translating first, Morgan and Strothmann's *Reading German* (Ginn, 1943) and finally about fifty or sixty pages of selections from Nicholl's *Modern German Prose* (Holt, out of print).

Unfortunately, all this effort was lavished on a very small number of student \*—four in 1945-6, six in 1946-7<sup>7</sup>. Though no oral-aural tests were applied, there was no doubt in the mind of anyone who observed the lively discussions in German of the extensive reading material in the Spring semesters, that the goal of oral competence had been attained. As for reading ability, all candidates from German 2 in both years passed the reading proficiency test with flying colors<sup>8</sup>.

The author is not going to make the mistake of drawing

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\*The course was purely elective and rather difficult to fit into the increasingly prescriptive Columbia College curriculum.

<sup>7</sup>The author went on leave in February, 1947 to accept a post with the State Department, but the course was carried on by Dr. Jack M. Stein without essential change in program during the Spring semester of 1947.

<sup>8</sup>In 1946 one of the members of the group was a graduate student. He passed with ease the qualifying proficiency examination in German given by his department.

broad conclusions from the evidence of this program. However, to the question "Can the intensive classes properly equip the student to enter the later literature classes?" he would reply that *this* intensive course, besides giving the students an oral command vastly superior to that of any student in the "normal" courses, also equipped them to read with the skill of the "A" or "B" students from German B2, and thus enabled them to elect any of the higher courses for which B2 is prerequisite.

In conclusion the author is willing to venture a few words of comment and opinion. He feels that the effectiveness of intensive work is due primarily to the fact it is *intensive*\*. Unlike most other subjects of the college curriculum, the learning of a language involves the mastery of techniques—it is comparable to learning to play a musical instrument or, if you like, to learning to operate a turret lathe. The more you practice the more proficient you become. The oftener you practice the less you have to re-learn. Intensive effort produces better results—and faster! At the same time it is true that the "mim-mem" technique, with the constant supervision of the drill-master in the drill sessions, reduces considerably the amount of unlearning—of bad pronunciation, incorrect grammar, incorrect forms—that has to be done. It is more efficient to show a learner how to do an operation and to perform it with him than to give him a set of directions, explain them to him, and let him learn by trial and error. Finally, students enjoy intensive work. Every observer has testified to that. May this enjoyment not, in the final analysis, be due above all to the fact that one *does* like to do what one does well, and that it is the essential efficiency of the intensive courses, rather than their techniques as such, that produces this effect?

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\*Cf. C. R. Goedsche's remark about the results of the AST program (*German Quarterly*, Vol XIX, No. 1, p. 43): "What has not been stated, however, is that the student soldiers would have been, I don't know many times more efficient in reading, had the intensive course been devoted only to training in reading."



## NEWS and NOTES

SOUTHERN CALIFORNIA  
JUNIOR COLLEGE ASSOCIATION

The Foreign Language section of the Southern California Junior College Association met at Compton College on Saturday, October 18.

Miss Dorothy Kincell of Riverside College, chairman of the section, presented two inspiring speakers.

Miss Kathleen Loly, chairman of the Pasadena Foreign Language Department, elaborated the topic, "How Can We Encourage The Language Students to Continue Beyond Basic Language?"

Mr. Myer Krakowski, instructor of German at Los Angeles City College, discussed the "Future of Language Study in The Junior College in View of The Relaxing of the Language Requirements."

Assisting Miss Kincell as hostess was Miss Edith Salmans of the Language Department of Compton College.

FALL MEETING OF THE MODERN LANGUAGE  
ASSOCIATION OF SOUTHERN CALIFORNIA

An enthusiastic group of three hundred people attended the Fall meeting of the Modern Language Association of Southern California which met at the James A. Garfield High School on Saturday, October 25, 1947.

The following programs were presented by the various sections:

*FRENCH:* Mrs. Andrée Fénélon Haas of the Westridge School For Girls presented M. Michel Varnoux, Vice-Consul of France at Los Angeles. M. Varnoux spoke on the "Renaissance de la Littérature Française et Son Influence Sur le Cinéma."

*GERMAN:* Mr. Stanley R. Townsend, of the University of California at Los Angeles, presented Miss Hilde K. Walker of San Diego State College and Mr. E. E. Sauer of Pasadena City



College. The speakers discussed the topic, "What's New In German."

*ITALIAN:* Dr. Charles Speroni of the University of California at Los Angeles presented Professor Robert V. Merrill, chairman of the French Department of the University of California at Los Angeles, who described the "Influence of Italian Lyric Poetry on the French Poetry of the Renaissance."

*PORTUGUESE:* Miss Barbara E. Smith of the John H. Francis Polytechnic High School presented Mrs. Elza Viany who talked about the "Musica Brasileira e Portuguesa." Mrs. Viany was assisted by Mr. Frank F. Bates, Jr., Director of Music of the John H. Francis Polytechnic High School, and some of his students.

*SPANISH:* Dr. John T. Reid of the University of California at Los Angeles introduced Dr. Manuel Olguin, of the University of California at Los Angeles, who spoke on "El Porvenir De La Cultura in Hispanoamerica."

Dr. Elizabeth Reed, Instructor of Spanish at Los Angeles City College, and President of the Association, presided at the luncheon.

Worthy of mention is the gracious hospitality which was extended to all by the faculty of the Garfield High School, expressed in the warm greetings by Dr. Raymond Brothers, principal of the school, in the luncheon decorations, and in the program of music and folk dances presented by a group of students in costume under the direction of Mrs. Jimenez and Miss Ingalls.

The luncheon speaker was Miss Laura C. Manetta, of Glendale College. Her talk, "Impressions of South America," was beautifully illustrated by means of her own colored slides and movies.

*University of California at Los Angeles:*

The Italian Department of the University of California at Los Angeles announced a major in Italian at the opening of its 1947 Fall Semester. Mr. Carlo Golino, former teaching assistant at the University of California at Berkeley, has been called to assist Dr. Charles Speroni.

*University of Southern California:*

The German Department of the University of Southern

California announces another publication by one of its members, Associate Professor Dr. Ludwig Marcuse. The book, *Plato and Dionysius, A Double Biography*, published by Knopf, appeared on August 21, 1947.

*Occidental College:*

For outstanding scholarship in the French language, Louis A. Pedrotti, Occidental College senior, was presented with a bronze medal by M. Alexandre de Manziarly, French Consul in Los Angeles, in an assembly in Thorne Hall, Thursday, November 6, 1947. Pedrotti, son of Mr. and Mrs. Charles Pedrotti of 5042 Meridian Avenue, Los Angeles, is majoring in political science.

*Pomona College:*

Dr. Helen Marburg of Pomona College has returned from a sabbatical leave which she spent in New York and France.

*Los Angeles City College:*

The Foreign Language Department of Los Angeles City College opened its eighteenth year with an enrollment of 2659 students. The department boasts at present twenty regular instructors assisted by four additional part time instructors for the Twilight Classes. Courses in seven languages are offered: French, German, Italian, Latin, Portuguese, Russian, and Spanish.

*Glendale College:*

Miss Laura Manetta, Spanish instructor at Glendale College, spent the summer months touring Latin America by air. She revisited Mexico, traveled to Central America, and down the West Coast of South America. After visiting the Chilean Lake district, Miss Manetta crossed the Andes and visited the countries on the east coast. She had the good fortune to be in Rio de Janeiro during President Truman's visit, and witnessed the impressive parades held in commemoration of Brazilian Independence. Miss Manetta found her visit to Cuzco and Machu Pichu in Southern Peru especially thrilling.

Her beautiful Kodachrome slides and movies of the entire trip are being enjoyed by many.

*Susan M. Dorsey High School:*

Mr. and Mrs. William H. Tucker brought back beautiful memories and movies of Mexico, Guatemala, El Salvador, Hon-

duras, and Nicaragua, a passport with some fourteen pages of visas, and the conviction that "one world" is not far distant.

*Fremont High School:*

All five members of the Foreign Language Department of Fremont High School traveled to foreign countries during the summer vacation.

Mrs. Alyce Gillmann, chairman of the Department, and her sister, drove a little Studebaker over 9000 miles on their Mexican jaunt. Real experiences were rides on bridleless horses at 3:00 a.m. to the volcano Paricutin and the visit to Mrs. Gillman's four-year-old Indian godchild in Xoxtla Puebla. The ladies returned greatly skilled in the art of changing tires.

Mr. Richard Biermann wrote home that he was having the time of his life with "wine, teachers, and song" in Acapulco, Mexico.

Mrs. Evelyn Green, Instructor of French, spent the summer in Canada with her family.

Mrs. Marjorie Fraser Knapp honeymooned in Mexico. While there she attended the summer school in Mexico City.

Miss Carmen Martin flew to and from Mexico. She went by bus to her native Zacatecas which she had not seen since infancy. Her numerous relatives held a "Pot-Luck Fiesta" in her honor.

*A New Teacher:*

Mrs. Thais MacDonald, active in teaching folk dances on the City playgrounds, has joined the Fremont Staff to teach French and Spanish. Mrs. MacDonald spent a year as an English teacher in a French Normal School in Brittany.

*General Notes From Fremont:*

Clubs—The most advanced language class in each foreign language automatically becomes a club. For example—Spanish 7-8 is Los Ingenios; French 5-6 is Les Angeliques; German 5-6 is Die Deutschen Damen und Ritter; Latin 4 is the Trojans.

The general Spanish club, Los Trovadores, is interested in singing and dancing.

Lower grade pupils feel honored when they receive a formal invitation to join the club-class the next semester. A colorful initiation ceremony, a pin or emblem, and identification cards

make the prospect of joining the club-class even more attractive.

A piano in each classroom makes possible the variation of ordinary classroom routine. Many slow or average pupils, attracted by the singing and clubs, continue their language study.

*Gardena High School:*

Miss Genevieve Barlow of Gardena High School writes that two of the six students selected by the Church Federation of Southern California to make the first Goodwill Visit to Mexico were students of Spanish at Gardena High School. The students were guests in homes in Guadalajara, Mexico, for six weeks.

Students of the Spanish Department have just completed the fourth week-end visit to Ensenada, Baja California, made within the last two years. The English and Spanish teachers from Ensenada High School, with their students, joined the Gardena group at their Saturday evening banquet. A program was presented by students of both schools during the dinner.

*Huntington Park High School:*

Miss May Vertrees of Huntington Park High School writes that she greatly enjoyed her fourth sojourn in Mexico this summer. Miss Vertrees found much pleasure among the common people of Michoacan and also in the great array of stage plays presented by Spanish troupes in Mexico City.

*John H. Francis Polytechnic:*

Mrs. Virginia Dasso of the John H. Francis Polytechnic High School in Los Angeles returned this summer from her sabbatical year spent in Guatemala and Peru. In Peru she was the guest of her sister-in-law who lives in a beautiful mansion in Barranco, a suburb of Lima. After enjoying the social life of Peru's capital, Mrs. Dasso journeyed to Southern Peru to visit another sister-in-law whose husband has extensive mining interests there. To reach the mining country, Mrs. Dasso had to travel by air, train, truck, and mule. Especially harrowing was the crossing of narrow swinging bridges over deep chasms. Mrs. Dasso's enthusiasm for Peru will bring her there again soon, she hopes. A beautiful collection of colored slides will no doubt be an inspiration to others to follow in her tracks.

*University High School:*

A letter written to Miss Marie Regnier by Dr. Dorothy C. Merigold in Quito, Ecuador, on October 15th, describes her visit

to Panama, Bogota, Guatemala, and Quito.

Dr. Merigold attended an exposition of books in Quito in honor of Cervantes under the auspices of the exclusive Club America. The speaker for the occasion was Sr. Bustamante, Vice-President of Ecuador.

She also witnessed a holiday "desfile" which commemorated the Independence of Ecuador. Accompanying the President and other dignitaries of Ecuador were pupils of the various schools in uniform, and their teachers.

Dr. Merigold has found both interesting and enjoyable Quito with its hilly streets, tiled roofs, old churches, and hospitable people.

She was in Bogota at the time of the elections which were held on a Sunday. Preparations for the elections included the erection of Red Cross units in a centrally located park. The women and children were kept indoors. The worst casualties were reported in the provinces.

Dr. Merigold expected to be in Guayaquil on November 5. From there she planned to go to Cuenca. Here many beautiful articles, including Panama hats, are made by the natives.

*Miscellaneous:*

The August 1947 *Hispania*, dedicated to Cervantes, contains many articles which should be read by all people who are interested in world masterpieces.

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Miss Alice Keith, Director of the National Academy of Broadcasting in Washington, D. C., says that a study of languages by aspirants to radio fame is of vital importance. The National Academy of Broadcasting, throughout its course, requires the student to study the pronunciation of Italian, Spanish, French, German, and Russian, and urges students to study at least two languages seriously, if they hope to succeed in the field of Radio.

"The earliest announcers," Miss Keith says, "were selected from the ranks of singers because they were familiar with the proper pronunciation of various foreign languages." Radio has made the world so small today that a knowledge of language is of prime importance.

The Quarrie Corporation, publishers of the *World Book Encyclopedia*, has announced that it will cooperate with Mrs. E. W. Wilder, missionary, in popularizing a twenty-eight letter alphabet which will replace the complicated writing used in the Tamil area of South India today.

This written alphabet, originated by Mrs. Wilder, has only twenty-eight letters, based on our own, the Roman alphabet. No attempt is made to change the sound or meaning of words. The new script merely affords an easily learned system of reading and writing the native language.

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Please address all news and notes to Dr. Elizabeth Reed or Miss Josephine L. Indovina of Los Angeles City College.

*Make sure that your school is represented in "News and Notes."*



## REVIEWS

*Balzac as he should be read*, by William Hobart Royce, A. Giraldi, New York, 1946

At first contact with Balzac's *La Comédie Humaine*, students of French literature are apt to feel baffled, if not discouraged. With its ninety-nine distinct works, the *Comédie Humaine* looms over them like a forbidding monument. There is, it seems, no discernible entrance, and the question inevitably asked by beginners is: "Where do we begin?"

It is the question William Hobart Royce attempts to answer in his latest work: *Balzac as he should be read*. Mr. Royce first reviews various "orders of reading" determined by the best Balzac scholars; Balzac himself was never satisfied with his own "order of reading" and changed many times the classification of his novels. Since the same characters run largely through the volumes of the *Comédie Humaine*, such a classification is important, not only to enable one to follow the trends of psychological action, but also the development of Balzac's method. In reality, the magnitude of Balzac's design would be entirely lost without a "vue d'ensemble." Balzac's own classification of his works as Scenes of Private, Provincial, Parisian, Military, Political, and Country Life does not help the reader much in his search for the main lines of the general picture of French life presented by the Comedy. And to read the many works in the chronological order in which Balzac wrote them would be of little use.

Mr. Royce proposes to list the works of the *Comédie Humaine* in their logical order of reading according to *time of action*. He gives not only Balzac's French titles, but their English equivalents, and the earliest and latest dates of the actual period of action, as closely as possible, thus taking into account the immediate sequence of events and characters from one novel to the other. For the less ambitious reader, Mr. Royce has printed in bold-face type the title of the twenty most important volumes of the *Comédie Humaine*. It is therefore possible to read as *one unit* Balzac's gigantic work. Preceding his own attempt at classification, Mr. Royce reproduced Balzac's, as it appeared in the first edition of *La Comédie Humaine*, published in Paris from 1842 to 1948.

*Balzac as he should be read* will prove interesting and useful not only to Balzac scholars, but also to the general public interested in literature. It is an important contribution by the author of the invaluable *Balzac Bibliography*.

Marie Devening Molles

University of California, Los Angeles.

Molière, *L'Avare*. Edited by Ronald A. Wilson. Boston: D. C. Heath and Company, (1947), lii + 126 pp.

*L'Avare* has been less frequently edited for American classes than some of Molière's other plays, and teachers will welcome this handy little text illustrated with the author's portrait and reproductions of several engravings representing scenes from the play. To the original edition, prepared in England by the Senior Modern Language Master of Newbury Grammar School, has been added an Amer-

ican vocabulary in which such spellings as "honor" contrast with "honour" in the introduction and notes.

A well-balanced fifty-page introduction, which will no doubt appeal more to college students than to those of high school age, sketches the seventeenth-century historical and social background, reviews the essential facts concerning the author's life and work, summarizes the history of earlier French comedy, discusses Molière's dramatic art, and concludes with a literary study of *L'Avare*. The introduction thus covers much the same ground as the somewhat longer one in A. T. Baker's edition (Manchester University Press, 1918); comparing the two, I rate Baker's as rather meatier.

One may or may not agree with the statement (xii) that "Alceste may be identified with Molière"; surely on some points it is rather Philinte who speaks for the author. The chapter on Molière's life and work still repeats too many of the good old legends that have been pretty effectively demolished by Gustave Michaut—whose three substantial volumes (Paris, 1922-25), though the fourth and final one has not appeared, are nevertheless the best general work devoted to Molière, and should have figured as such even in so brief a bibliography as that appended to Mr. Wilson's introduction—: unadmirable traits of the poet's parents and their supposed portrayal in certain of the plays (xxi); instruction by Gassendi (*ibid.*); friendship with Conti dating back to school-days at the Collège de Clermont (xxiii); and others. The name *Illustre-Théâtre* should not be used to refer (xxii-xxiii) to the survivors of that ill-fated venture after they had left Paris and joined Dufresne's company. Is there any real evidence that Molière played *Nicomède* at Bordeaux (xxiii; see Michaut, *Jeunesse*, 207)? It is by no means sure that *La Jalousie du Barbouillé* and *Le Médecin Volant* are authentically Molière's own work (xxiii, xxvi; see Lancaster, Part III, 128-131); and should *L'Etourdi* be called (XXIII) "his first great comedy" (italics mine)? It might well have been explained (xxv) that the 1664 three-act *Tartuffe* was probably quite different from the definitive play. Molière did not alter *Don Juan* (xxvi), but withdrew it; it was altered later for publication in 1682. "During the period of his greatest activity (1658-73) he wrote no less than twenty plays" (xxvii) is an understatement: he wrote twenty-nine during these years. Though "a certain Béjart family" is referred to (xxii), Molière's marriage is, curiously enough, nowhere directly mentioned, but only implied by references to "his widow" (xxvii) and, in a note (90) to his "brother-in-law, Louis Béjart."

In the chapter devoted to pre-Molière comedy, the term "miracle-plays" is somewhat loosely used: it was the performance of mysteries that was forbidden in 1548 (xxix). I am not aware that it has ever been seriously suggested, as seems to be implied (xxxi), that Villon may have been the author of *Pathelin*. Mr. Wilson rather underestimates, in my opinion, Molière's indebtedness to the *commedia dell'arte* (not mentioned by this name) and the later French farce.

The chapter on Molière's art is well done, as is that on *L'Avare*. It would have been interesting, however, if the author had indicated a little more fully, either in the latter or in the Notes, just what Molière owed to the various sources which are mentioned (xlii). I cannot agree with Mr. Wilson (xlvi) that "there is no real comedy in the whole of Act I, and even in Act II the tone is still serious." Act I, Scene 3, at least, is pretty close to farce; and what could be more comical than the catalogue of *hardes, nippes et bijoux* in II, 1, or Frosine's clever flattery in II, 5?

The carefully-printed text follows that of the *Grands Ecrivains* edition, the only important modification being the substitution of *ai* for *oi* in such forms as *feroit*, *paroître*, etc. I have noted only the following misprints (references are to page and line): 6, 6: *do* for *de*; 10, 23: *la Flèche* for *La Flèche*; 27, 6: *vilenie* for *vilanie* perhaps this is an intentional modernization rather than a misprint).

The sixteen pages of notes included suggested English renderings of words and phrases; comments on now obsolete words, meanings, and constructions; explanations of historical or literary allusions or references to social customs; and occasional observations on the play's structure or character-portrayal. I venture a few remarks on the notes referring to the following pages and lines: 6, 13: "dangerous" rather than "cruel"; 6, 33: add that this is a normal 17th century construction with the second of two coördinated imperatives (cf. 39, 18); 12, 7: explain what a *barrette* is; 13, 11: it is unnecessary and confusing to mention the gold *écu*, which does not figure in the play: Harpagon's hidden treasure is in *louis d'or* and *pistoles* (70, 19); 15, 24: explain more fully the accuracy of H.'s reckoning; 20, 6: the peculiarity of the construction consists in placing the object-pronoun (whether reflexive or not: cf. 20, 10) before a modal auxiliary rather than immediately before the dependent infinitive; 21, 25: the modern equivalent is *tel mal qu'il vous plaira*; 36, 35: "milksoy" rather than "infant in arms"; 42, 32: for "1662" read "1622"; 44, 22: "argumentative" rather than "considerate"; 49, 1: this note belongs under Scene 4; 50, 12: *me* is rather a dative of attribution (for a series of ethical datives, see 71, 3-4); 80, 1: explain the meaning of *partie*, which occurs again 84, 14 in a different context.

Notes would have been helpful, if not in all cases indispensable, on the following: 12, 22: *sans te fouiller*; 20, 21: *accidents très fâcheux* (explain that possible cuckoldry is implied; cf. 62, 4); 20, 26-7: "rather assure their daughters' happiness than save the money it might cost them to do so"; 24, 33—25, 22: (refer back to notes on 15, 24 and 13, 11, and explain the proposed deal more fully); 27, 7: "no great hankering for the gallows"; 31, 16: *Je suis votre valet*; 31, 35: (explain construction); 32, 23: *que je crois*; 35, 30: *entendu* (no agreement); 36, 2: *prête de* (cf. note on 82, 14); 43, 28: *tous* (agreement); 43, 31: *sur la litière* (play on words); 45, 23: *en venant*; 49, 18: *Madame* (M. and E. are married); 72, 7: *il n'est pas que*; 85, 21: *ne vous faites point dire*.

The vocabulary does not aim to include "easily recognized cognates, articles, regularly formed adverbs, conjunctions, pronouns, prepositions, and most numerals." Apparently *cent* and *mille* were considered more difficult than other numerals, as these are included; but why include, for example, *puisque* and not *parce que*? The meanings given, and this applies also to some of the renderings suggested in the notes, are often rather stiff and colorless, and in many cases a sprightlier rendering would have been better suited to the tone of the play. Under *avoir beau* we find the old reliable "be (do) in vain," which is certainly not a translation and of no help to one not already familiar with the locution; the only satisfactory solution here is to suggest a rendering in one or more contexts furnished by the text, e.g. 5, 1: "even if the way they're being gulled is quite obvious."

Some words or meanings which do not appear in the glossary have been adequately rendered in the notes. The following I do not find in either place, and with this list (which refers to page and line of the text) I have included a few other corrections of items appearing in the vocabulary: *accommoder*: make a rich man (14, 13); *accroire* (used only after *faire*): believe (58, 16); *aider*: s'—, bestir oneself (34, 9); *aiguilleter*: correct to *aiguilleté*, wearing aiguillettes (38, 1); *au-devant de*: in front of (40, 6; 53, 9); *auprès de*: beside, compared with (37, 4); *beau*: tout—!, not so fast! (80, 24); *besoin*: *faire*—à, be needed by (44, 19); *bien*: good-looking (37, 8); *bride*: for *tenir la haute*—, read *tenir la bride*—à (22, 12); *çà*: here (10, 2; 39, 1), come now! (59, 20); *charge*: office (78, 8); *compte*: satisfaction (48, 24); *connaître*: se—, add à; *défaire*: se—, add de; *denier*: pl., money (70, 27); *dérober*: save, protect (3, 28; 82, 19); *Dom* (80, 31); *emporter*: s'—, lose one's temper (22, 2); *encore*: after all (34, 11); *étrange*: unreasonable (66, 5); *être*:—pour, be capable of (28, 7); *expliquer*: s'—, reach an understanding (28, 14); *façon*: pl., fuss (54, 8); *faire*: n'avoir que—de, need not (4, 34), have no use for (30, 10); *comment* (*comme*) . . . est fait, what . . . looks like (21, 32; 73, 9); *gaillard*: healthy (32, 12); *gain*: winning (37, 29); *garde*: n'avoir—de, have no intention of, no desire to (53, 19; 62, 5); *garder de*: same meaning as with reflexive (39, 24); *Gênes* (83, 26); *hola*: read *holà*; *jeter dans nos intérêts*: get on our side (5, 17); *jour*: *tenir le*—de, be the child of (6, 5); *louis d'or* (70, 19); *mélancholique*: read *mélancolique*; *ménager*: save (20, 26; see above my suggested note on this passage); *mettre*: se—à la raison, for "bring" read "come" (65, 6); *monter*: amount (34, 23); *moquer*: se—de, have no intention of (19, 12), care nothing about (80, 16); *morveux*: snotty (12, 16; but see s.v. *sentir*); *nez*: for "in" read "to"; *ouvrir*: s'—de, confide (5, 24); *parer*: se—de, assume (4, 31); *part*: de votre—, on your behalf (52, 29); *pauvre*: good (term of endearment) 30, 22; *peine*: trouble (79, 1); *peu*: dans—, shortly (63, 4); *plaire*: se—à, like to (12, 32); *plaisant*: truly amusing (76, 10); *pouvoir*: may (*passim*); *propos*: à—, fitting (5, 20), time (30, 17); *querir*: read *querir* (52, 29); *receleur*: read *recéleur* (10, 12); *recevoir*: admit (20, 9); *rendre*: se—, yield (20, 6); *Saturn*: read *Saturne* (Plutarch would be surprised to find himself here substituting for *Pluto* in the list of Saturn's children); *sou*: "cent" is inappropriate; *trop*: very much (50, 5; this use of *trop* is to be sure mentioned in the note on 67, 5); *trouble*: confusion (79, 20); *venir*: en—à bout, get round him (21, 6), en—à sa fin, read à ses fins (21, 14); *vouloir bien*: not mind (51, 4).

I hope these few criticisms and suggestions will not be understood as implying that this is not a good little edition: it is, and perhaps some day a slight revision will make it even better.

Percival B. Fay

University of California, Berkeley

*Letters and Poems by Mary Stuart, Queen of Scots*. Now Modernized or Translated, with an Introduction by Clifford Bax. Philosophical Library, New York, (c/r 1947), \$2.75.

Because the celebrated "Casket" letters and poems, purportedly written by Mary Queen of Scots to the Earl of Bothwell, have not been easily accessible

since the brilliant edition by T. F. Henderson in 1889, a reliable reprinting of these documents should receive a warm welcome today. Unfortunately, the present edition by Clifford Bax fails to merit such a reception. Although attractive in format, his version of the documents which have been held to implicate Mary in the murder of her husband will be of little value to the serious student, and the general reader will do well to read the Introduction and text with numerous reservations in mind.

With Mr. Bax's general approach to these controversial materials there can be no serious disagreement. On the central question of whether the letters and poems are authentic creations of a brilliant and unscrupulous woman, or the work of a skillful forger, employed by Mary's enemies to keep her off the throne of Scotland, Mr. Bax decides in favor of their genuineness. In his Introduction he briefly summarizes the main points of the controversy and the evidence upon which he bases his own decision. The eight letters themselves follow, translated for the most part from the edition of the documents published in France in 1537. The poems, arranged here as regular, fourteen-line sonnets, are printed both in translation and in the French of the 1573 edition. Mr. Bax does not include in his volume Mary's written promise of marriage to Bothwell, and the marriage contract itself, both of which were also contained in the Casket with the letters and poems.

But although Mr. Bax's head may tell him that Mary wrote the letters and poems, his heart seems to have been ensnared by the glamorous and romantic figure that Mary has become in the eyes of the world. At least, it is apparent in this volume that sympathy for Mary has led him to be careless with facts and free with interpretations in an effort to soften the effect that the documents might otherwise have. For example, in his Introduction Mr. Bax, while accepting the documents as genuine, immediately weakens his position by making frequent misstatements of fact. Some of these are simply careless. Thus he mistakes Robert Cecil for his father William, Elizabeth's Lord Treasurer and a key figure in the Casket controversy. But more serious errors result from ignoring established evidence. Mr. Bax states that the original casket documents, "if indeed they existed", were never shown to the English commissioners who were appointed to investigate the case in 1568 at Westminster; William Cecil's report of these proceedings, on the contrary, makes it clear that the French originals were examined at Westminster and their handwriting compared with that in letters unquestionably written by the Queen of Scots. Moreover, Cecil's testimony also disagrees with Mr. Bax's assertion that "We do not know even in what language these eight letters were first written" (Mr. Bax contradicts himself on this point in a subsequent footnote). Since Mr. Bax relies on Cecil's report for some of his own arguments elsewhere, it is difficult to understand why he ignores the same source in these crucial instances.

One must also take exception to the text which Mr. Bax mainly follows in his translation, the French edition of 1573. As Henderson has demonstrated, the French of this text is not the original in which the letters were written, but a translation of a Latin version of the letters, which in turn was probably a translation of the original French. Since copies of the original French documents, and English translations of them, were made by the commissioners at Westminster in 1568, and since six of the eight letters are extant in one or more of these early versions, Mr. Bax seems to have gone unnecessarily far afield for his sources. The dangers of his practice are nowhere more apparent than in his



translation of the second letter, of them all the one most subject to dispute. Thus Mr. Bax, following the 1573 text, reduces to a footnote Mary's remark to Bothwell that "Now so far as I perceive, I may do much without you", and he omits entirely the highly significant phrase which follows in the English translation made at Westminster, "Guess you whether I shall not be suspected". Again, by adhering to the 1573 text, Mr. Bax is able to force a verbal parallel between sections of Mary's letter and the deposition of Thomas Crawford—a parallel generally cited to prove the letter a forgery—which does not clearly exist between the translation made at Westminster and the deposition.

The curious total effect of these errors of commission and omission is to belie Mr. Bax's contention that he believes in the authenticity of the letters and poems. Apparently he could not deny completely the facts, by now generally accepted, that attest Mary's authorship of the documents, but he could soften the facts so that Mary would lose little of her glamour and charm that have enveloped her for some four hundred years. To readers not concerned with the facts themselves, Mr. Bax's edition should have great appeal.

James E. Phillips

*University of California, Los Angeles*

*L'Homme qui dort cent ans*, par Henri Bernay. Abridged and edited by Otto F. Bond. The Heath-Chicago French Series, Book Five—Alternate. Boston, D. C. Heath and Company, 1946. 83 pp. \$0.44.

Those who are familiar with earlier items in the Heath-Chicago French Series need not be advised about the editorial precision, the carefully graded vocabulary, the ample foot-notes, and the legible format of this new addition. The validity of the story itself as a medium for language learning evokes some questions, however, in the reviewer's mind. Briefly, it is the account of a young Frenchman who, getting tired of life in our times for no better reason than having wasted his inheritance in speculations, subjects himself to a scientific experiment in which he is put to sleep, dehydrated, and left in this state for a hundred years when he awakens to the life of an ultramodern, mechanized world which he finds so foreign to his taste that at last he takes refuge from it in Australia—the one land that has lagged in the mediocrity of the early twentieth century.

The narrative moves along smoothly but almost devoid of either psychological plausibility, subtlety of imagination, or humor. The eccentricities of the twenty-first century to which the protagonist awakens fails to stimulate the wonder of one who has read of atom bombs, rockets, radar-controlled missiles, super-sonic speeds, etc. Hence it seems doubtful that the story could prove of sustaining interest either to a twentieth-century college student who has some intellectual cognizance of the mechanical mysteries of the period of World War II, or even to a secondary school student who may read more intriguing narratives about the year Two Thousand in such comic serials as Flash Gordon and Superman.

Austin E. Fife

*Occidental College*



*Entendu en France*, par B. et R. Talamon. F. S. Crofts & Co., New York, 1947, 203 pp. \$1.75.

This text consists of a series of dialogues in richly idiomatic French on varied topics pertaining to contemporary life in a modern French home. The authors recommend their use first for reading and conversation and subsequently for memorization by teams of students and presentation in the form of life-situation dialogues. It is believed that the text might be used effectively with advanced students who, having mastered the standard grammatical operations, most frequently used idioms, and an appreciable general vocabulary, are ready to acquire some of the color and sophistication of the most refined conversational forms. The book will also prove useful to the teacher who may find therein a rich source of contemporary vocabulary and idiomatic figures of speech for which he may search in vain in the standard lexicons—expressions whose richness and currency place them almost on the plane of a highly refined though stabilized argot.

Austin E. Fife

*Occidental College*

Meinecke, Friedrich, *Die Deutsche Katastrophe. Betrachtungen und Erinnerungen*. Zürich, Wiesbaden, 1946.

It is encouraging to see some of the books that have recently come out of Germany. Works of the writer and poet Ernst Wiechert, of the philosopher Karl Jaspers and of the historian Friedrich Meinecke are perhaps the most significant of these. The three men, each in his way, examine the reasons, the responsibilities, and the guilt pertaining to the German catastrophe. They are voices that call their compatriots to penance and atonement and may make us all ask ourselves: are we others really entirely free from guilt? It is the work of the famous historian Friedrich Meinecke which we intend to review here.

The aged scholar, impeded by physical debility, has to depend now mainly on his memory and his deeper insight into the events; but what more does he need? For, now as before, facts are only the casualties to him; he insists on the *Primat der Geistesgeschichte*. The word *Geistesgeschichte* may have an ominous sound for some of us. Too often it has meant an easy evasion of more thorough learning and led to banal superficialities on the undergraduate level. Such criticism quickly evaporates before the personality of our author. The scholar who devoted his life to a study of German thought in its historical development, its permeation with Prussian militarism in the good and in the bad sense, can now harvest the fruits of his great wealth and experience of knowledge. Nor is his learning book-learning alone. He has been one of the few in the German world of letters who have always kept in contact with living history. True, there was nothing that connected him with Hitler and his men, although even from this sinister source he managed to obtain occasional private information. But it is the democratic world where he has always been at home. He was a friend of Brüning's minister of defense and interior, Groener; he knew Brüning himself. Personal ties bound him to Niemöller to whose parish he belonged. But, most important of all, he knew some of the men of 1944, notably Generaloberst von Beck, their leader, and one of his close associates. It is partly to let these men speak that the book was written.

Menecke sees two powerful waves rising and growing in the course of the nineteenth century: socialism, the ideology and ideal of the great masses of the city proletariat, and nationalism, the ideal of the well-to-do and educated middle class. Both movements had their justification; the one tried to solve economic hardships, the other to preserve national unity and culture. Both these waves were international as well; but in Germany the synthesis of the two movements assumed a dangerous character and repressed the humanitarian liberalism that was a late outgrowth of Christian ideals. Nationalism was born in Germany in the Napoleonic wars. Meinecke's early masterpiece showed us how the golden age of Goethe still had the inner strength to encompass the duality of *Weltbürger-tum und Nationalstaat*. Bismarck's *Reich* disciplined nationalism further in its sense of duty and asceticism and brought a narrower uniformity, and Prussianism also meant the deification of the lieutenant. (Jacob Burckhardt, the historian, saw in Bismarck already the victory of Machiavellism, of power over culture. Meinecke admits the danger was present at the time, but believes it was not limited to Germany, nor does he think Bismarck had eliminated moral values in his policy.) In opposition we find antitraditional revolutionary socialism. There was a brilliant idealistic attempt to bridge the gap between these two forces: Naumann and his national-social movement tried to gain social improvements and to lead the proletariat out of its bitter seclusion, brought about by walls of narrowmindedness on both sides. The attempt was too ideal to be successful, but it helped to bridge the contrasts and prepared the more moderate attitude of the German Social Democrats. In the World War, the original unity gained in 1914 soon was lost again. The chauvinistic *Vaterlandspartei* became a dangerous influence, and in its spirit the infamous *Dolchstoßlegende* originated, the legend that Germany was not conquered, but rather stabbed in the back by treason. This legend poisoned the Weimar Republic from the very beginning, brought about an unfortunate animosity that disowned labor of any patriotism and created a deep cleavage. Ever since Frederick William I, the army had the tendency to become a well-disciplined, but thoughtless instrument with strong national feelings. The mechanization of the mind left a vacuum in the soul that could be filled by any dangerous mysticism. The army was willing to follow anyone who could strengthen it again. When we review the development, we might, like Meinecke, quote Grillparzer and see it as one from *Humanität* through *Nationalität* to *Bestialität*.

But Menecke, as one who believes in moral freedom, insists, and I think quite rightly so, that Hitler was not unavoidable. Brüning's dismissal and with it the fall of the Weimar Republic was completely unnecessary. Economically and politically Germany was then over the hump. Meinecke describes Hitler's personality as quite unGerman and completely egocentric. He relates the following utterance of Hitler: "*Wenn mir denn die Vorsehung den Sieg versagen sollte, so werde ich dafür sorgen, dass das deutsche Volk diese Schmach nicht überleben wird.*" And indeed Hitler did everything at the end to take Germany with him into the abyss. His fight against bolshevism was only a pretense for his desire for expansion; in *Mein Kampf* he had proposed the same expansion against czarist Russia. When the collapse came, his last energies were not used to prevent Russia from getting to Berlin first, but in the abortive offensive of the Bulge.

Of particular interest is the detailed chapter on the 1944 revolution. Naturally only the army was able to act successfully, but Beck's followers could

be found in all parties, and he was anything but a reactionary, as Hitler claimed. Beck realized the danger of civil war if decisive parts of the army would not go along, but, in the light of what came, we can agree that even that would have been better for Germany. The revolution collapsed because Hitler was not killed.

Nobody can doubt Meinecke's integrity; so he has the right to hope that we should punish only the really guilty, but should show leniency toward the smaller culprits. He reminds the Germans that in moderation there can be greatness and points to Sweden, Holland and Switzerland which, once great European powers, have still preserved their cultural strength. And he ends his book with the question to the Germans and to us: Can the German spirit be saved?

We hope that this remarkable book, written in Meinecke's classic style and with so much colorful detail, will soon find a competent translator to make it accessible to a still wider public.

Wolfgang Michael

*The University of Texas*

*Physik*, by Dr. Hermann von Baravalle, edited with visible vocabulary and notes by Siegfried H. Muller. D. C. Heath & Company, Boston, 1946. v + 50 pp. 48c.

This small textbook, divided into sections on *Wärmelehre*, *Magnetismus* and *Elektrizität*, continues the fine Heath series of booklets designed for students of scientific German.

The editorial annotations, in addition to the visible vocabulary, fit the volume for rapid, sustained reading. Although Professor Muller has frequently abridged Baravalle's original text, the included material reads without obvious emendation and thus avoids the semblance of "made" German.

There are several instances where one might take issue with Professor Muller. On p. 8 the line, "Beim Abschmelzen einer beschneiten Wiesenfläche . . ." is translated in the notes as: "When a snow-covered meadow melts." Or, on p. 6, "immer feuchter" annotated as "more and more damp" instead of "moister and moister" or "damper and damper," as the context would support, while on the very same page "immer länger" is properly noted as "longer and longer." These minor discrepancies, however, do not seriously impair the value of the edition for readings in the physical sciences. For those who do not prefer a visible vocabulary edition for class work the booklet well lends itself to use a rapid outside-reading text.

Eli Sobel

*University of California, Los Angeles*

*Spoken German for Students and Travelers*. By Charles E. Kany and Christian F. Melz. D. C. Heath and Company. Boston, 1946. xv, 229 pp.

This latest addition to the growing number of Kany books introduces the elementary student to colloquial German by means of sixty cleverly selected dialogues, which appear in both languages on opposite pages. Dealing with a variety of situations with which the traveler is liable to be confronted, they

reproduce current idiom faithfully and avoid the artificial construction which so often abound in similar guides.

Brief notes on pronunciation and spelling preface the text and a concise survey of grammar, including lists of irregular and strong verbs and of the principal parts of nouns which occur in the text, is appended.

In trying to adapt their book to the needs of both traveler and student, however, the authors run the risk of pleasing neither. The traveler will find it unsuitable for quick reference, while the student misses vocabulary lists, which would assist him in assimilating the material to which he has been introduced in the form of connected discourse, and would do well to sacrifice conciseness in the presentation of grammatical material in favor of a more gradual and palatable, and, at the same time, more inclusive and reliable approach.

Since most courses in conversational German are designed for students with some background, however, the appendix may be consulted for purposes of occasional review or reference only, and the merits of the text would make the booklet a good choice for an experienced teacher.

Franz René Sommerfield

University of Washington

Brown, Charles B., Carr, Wesley M., and Shane, Milton L., *A Graded Word Book of Brazilian Portuguese*. (Issued by the Committee on Modern Languages of the American Council on Education.) New York: F. S. Crofts and Company, 1945. Paper. ix 252 pp. \$2.00

This list of the most commonly-used words in modern written Brazilian Portuguese as determined by a count of 1,200,000 running words selected from printed material of various types, is based on the thesis, developed by E. L. Thorndike in English word lists, that the selection of vocabulary for pedagogical and similar purposes should be made according to frequency of use. The compilers, Professors Brown (Vanderbilt University), Carr (Scarritt College), and Shane (George Peabody College for Teachers), thus contribute to the study and teaching of Brazilian Portuguese a statistical aid similar to those published some years ago for Spanish, German, and French by the American and Canadian Committees on Modern Languages: Buchanan's *Graded Spanish Word Book* (1927; 3rd ed., 1932), Morgan's *German Frequency Word Book* (1928), and Vander Beke's *French Word Book* (1929).

The general procedure used by the editors of the *Graded Word Book of Brazilian Portuguese* is that of these earlier word lists, and where they differ in arrangement, the technical pattern of the Vander Beke *French Word Book* has been followed. One hundred twenty passages, or units, of 10,000 words each were selected for tabulation: 24 units in miscellaneous prose (biography, history, literary criticism, philosophy, religion, etc.), 23 in prose fiction, 22 in periodicals (newspapers, magazines, technical journals; 10 from Rio de Janeiro, 6 from São Paulo, 2 from Porto Alegre, and 1 each from Recife, Belo Horizonte, Belém, and Bahia), 20 in drama (prose), 12 in poetry, 10 in technical prose (textbooks, handbooks, etc., in various fields), 5 in children's literature, and 4 in folklore. In order that the word count might reflect current usage, only material published in the last hundred years was sampled, about three fourths of the sources being

from the twentieth century. Pages containing dialogue were preferred, so that the largest possible amount of conversational material might be included.

The work of tabulation was done under the supervision of the directors by native Brazilians, here on fellowships for this project, which was supported by the Institute of Inter-American Studies recently established in Nashville by the George Peabody College for Teachers, Scarritt College, and Vanderbilt University.

The orthography used in the word list is that of the *Pequeno Vocabulário Ortográfico da Língua Portuguesa* (1943).

Following the introduction, which describes the procedure of making the count, and gives the sources used and the rules followed, the book is divided into three parts. Part I consists of 222 words omitted from the count as being of such common use that their high frequency may be assumed, and includes definite and indefinite articles, personal and relative pronouns, demonstrative and possessive adjectives and pronouns (except *aquilo*), and most of the contractions of the preceding with prepositions; forty-two verbs, cardinals to twelve, ordinals to fourth, common prepositions, concepts expressing close family relationships, *mão* and *ólho* (but no other parts of the body), words relating to age and time, etc. This list was compiled by drawing up, on the basis of the lists of words not counted in the French and Spanish word books, a list of Portuguese words of highest frequency to be omitted from the count, then scoring six 30,000-word units and transferring to the list of words not to be counted all those which occurred five or more times in each of the six units. Part II lists 9,123 words in descending order according to range (the total number of units in which the word occurred), with words of the same range listed in descending order according to frequency (the total number of occurrences) and words of the same range and frequency listed alphabetically. Part III, the finding list, combines in alphabetical order the words in the preceding lists, those in Part II with their range and frequency numbers, and those in Part I (omitted from the count) marked with an asterisk.

The 1,000th word in the list (Part II) has a range of 47 and a frequency of 80; the 1,500th, a range and frequency of 36-71; the 2,000th, 29-41; the 2,500th, 23-47. The last thousand words all have a range of five and a frequency of ten or less. No word with a range and frequency of less than five is included.

The value of the list, as stated in the preface, will be "that of its counterparts in the other languages: to teachers as a source of word studies at various levels of instruction; to authors of textbooks who seek basic materials; to makers of achievement tests; to those whose concern is to prepare or select reading texts in progressive sequence of difficulty."

Frequency lists of the extent of this one are generally regarded as having no great reliability beyond the first 1,500 or 2,000 words. For this reason the usefulness of the list would decrease as the desired word studies, achievement tests, and reading texts increased in difficulty and included words beyond the 2,000-word level.

Another factor limiting the usefulness of the list is the fact that it was drawn from printed sources. The editors' selection of material for the count shows their efforts to include the greatest possible amount of material likely to reflect informal speech, while still maintaining such a proportion among the



different categories that the whole would be fairly representative (within the time limit set) of the language in its most important printed phases; for example, the preference given to pages containing dialogue, an increase (by comparison with the sources of the French word list) in the amount of material selected from plays, and the addition of the categories of folklore and children's literature. Nevertheless, because of the differences—in vocabulary as well as in syntax, tone, and content—between the written language and the spoken language, a single list could not provide a properly selected and ordered vocabulary for both. It seems advisable, therefore, to depend upon this list primarily in the preparation of materials designed to be read, and to a less degree in preparing materials for oral work. For the latter purpose, use might be made also of the *Vocabulário infantil*, *Lista preliminar de palavras consideradas de uso corrente entre as crianças de menos de 8 anos*, or the *Vocabulário das crianças de 7 a 8 anos*, compiled by the Brazilian Instituto Nacional de Estudos Pedagógicos, which were discussed by Professor J. H. Parker in recent numbers of the *Modern Language Forum*.

An examination of the *Graded Word Book* was made by the reviewer to determine the ranking of some of the words which might be found in the vocabulary of an elementary grammar. Such a vocabulary could reasonably be expected to include (depending upon the author's purpose, of course) the names of the months, days of the week, cardinal points of the compass, words pertaining to the home, home furnishings and activities, articles of clothing, foods, words connected with the classroom, and names of common occupations and professions. Some common words in these categories appear among the 1,500 words of highest frequency in the list, while others do not; for example, *janeiro* is included, but no other month; *domingo*, but no other day of the week; *norte*, *sul*, but not *leste*, *oeste*. (The relative positions of these words do not appear to be in general agreement with the ranking of their equivalents, in English, Spanish, French, and German, in Eaton's *Semantic Frequency List*. *Prato* is included among the first 1,500 words, but not *copo*, *faca*, *garfo*, *colher*,  *xícara* (*chicara*), *pires*\*\*; *sala*, *cozinha*, but not *comida*\*, *refeição*, *cozinhar*\*, *sabão*\*; *vestido*, *fato* (meaning 'fact' or 'suit' or both?) but not *luva*\*, *sapato*, *meia*, *calças*\*, *paletó*\*, *terno*, *casaco*\*; *leite*, *pão*, *carne*, but not *manteiga*\*, *maçã*\*, *laranja*\*, *batata*\*, *professor*, *classe*, but not *aluno*, *estudante*, *giz*\*\*, *aula*, *caderno*\*\*, *lápiz*\*; *médico*, *artista*, but not *advogado*; *trabalhador*, *caixa* (meaning 'cashier' or 'box' or both?) but not *barbeiro*\*, *operário*, *lavadeira*\*. In addition and among miscellaneous items not belonging to the above-mentioned categories, *carro* is included in the first 1,500 words, but not *bonde*\*, *ônibus*\*; *cavalo*, *cão*, but not *vaca*\*, *gato*; nor *aniversário*\*, *calçada*\*, *avião*\*, *avenida*, *carvão*\*, *cinema*, *cruzeiro*\*, *fila*\*, *farmácia*\*, *rádio*; nor *de maneira que*\*, *de sorte que*\*, *de modo que*\*.

According to the rules for tabulating, proper names were not to be scored, but parts of proper names which are also common nouns and adjectives were to be scored; e.g. *Rio Grande do Sul* would be tallied under *rio*, *grande*, and *sul*. This perhaps explains some of the apparent inconsistencies in the frequency numbers of words of the same general category. All of these words except *quinta-feira*, *norte*, *sul*, *leste*, *oeste*, *aula*, *fato*, *ônibus*, and the conjunctions, of which the parts are there listed separately, appear in the *Vocabulário infantil* mentioned above, and it may therefore be assumed that they are, with these exceptions, a part of the basic everyday oral vocabulary. However, they are not



all necessarily words which would appear frequently in print.

Users of the *Graded Word Book* will be grateful to the editors for having undertaken this work, and for the thoughtful selection of sources, the care in compilation, the convenient arrangement, and the accurate proof-reading. The list should prove useful for guidance and consultation, for comparison with existing vocabularies and lists, and as a challenge to the "subjective opinion of the linguist"—in short, a helpful addition to the body of reference material for the study and teaching of Portuguese.

Helene Schimansky

*University of California Library, Los Angeles*

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\*—Not included among the first 2,500 items.

\*\*—Not included in the list.

Iwan Klimenko, *Das russische Sprichwort (Formen und konstruktive Eigentümlichkeiten)*. Bern: A. Francke Ag. Verlag, 1946. Pp. 101.

The value of this interesting discussion of the rhetorical and grammatical form of Russian proverbs would have been enhanced by citation of the sources from which the author chose his examples. The author begins (pp. 11-16) with definitions of "Sprichwort" (proverb) and "Spruch" (proverbial phrase). This use of the term *Spruch*, which ordinarily means sententious remark, apophthegm, is confusing and could have been readily avoided by using the accepted *thegm*, is confusing and could have been readily avoided by using the accepted (p. 13) more clearly than most scholars have done that the proverb lends itself to various interpretations according to the contexts in which it is used and the proverbial phrase (I should like to tear out his eyes) signifies only one idea, whatever the context may be. He then makes some very interesting remarks (p. 17) on proverbs derived from tales—an English example is "Sour grapes," derived from the Esopic fable—but fails to give references to the tales. Many of his examples (pp. 21-24) do not clearly suggest an origin in a tale, but rather an allusion to an event. For example, "The Germans forgot the twelfth year (1812)" seems rather to belong with the historical proverbs (pp. 51-64) than with proverbs made from tales, and is a tale implied in such a proverb as "You have baked the cake yourself, you must eat it yourself" (p. 22)? His discussion of proverbs expressed as commands or questions (pp. 32-35) leads into a few examples (pp. 35-36) of the very curious proverbs in dialogue, a subject which deserved fuller treatment. Some proverbs (pp. 40-44) merely state superstitious beliefs and are closely related to proverbial weather omens (pp. 45-46). Having thus come to the subject matter rather than the form of proverbs, Klimenko continues with some remarks on humorous (pp. 47-50) and historical proverbs (pp. 51-64). He then turns to a study of the rhetorical devices occurring in proverbs: comparisons, contrasts, metaphors, and the like. The eighth chapter (pp. 75-82) is concerned with the syntactical peculiarities of proverbial style, and the ninth (pp. 83-88) with such phonetic devices as rhyme and onomatopoeic coinages. Klimenko concludes with a selection of commonly used proverbs and a summary of his results. This dissertation is a very interesting and stimulating study of Russian proverbs, but it cannot be called definitive in any sense. The sources of the texts are lacking. The dis-

inction between proverb and proverbial phrase could be carried through to the great improvement of the examples cited. We learn very little about the age of these proverbs or the places where they are used. Some of the most curious features of Russian proverbs are dealt with too briefly. As we have seen, Klimenko veers from studying the form of proverbs to examining their subject matter and making an anthology of interesting texts. As the German proverb has it, "Weniger wäre mehr gewesen."

Archer Taylor

*University of California, Berkeley*

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Methods and Techniques  
Programs, Projects and Activities  
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